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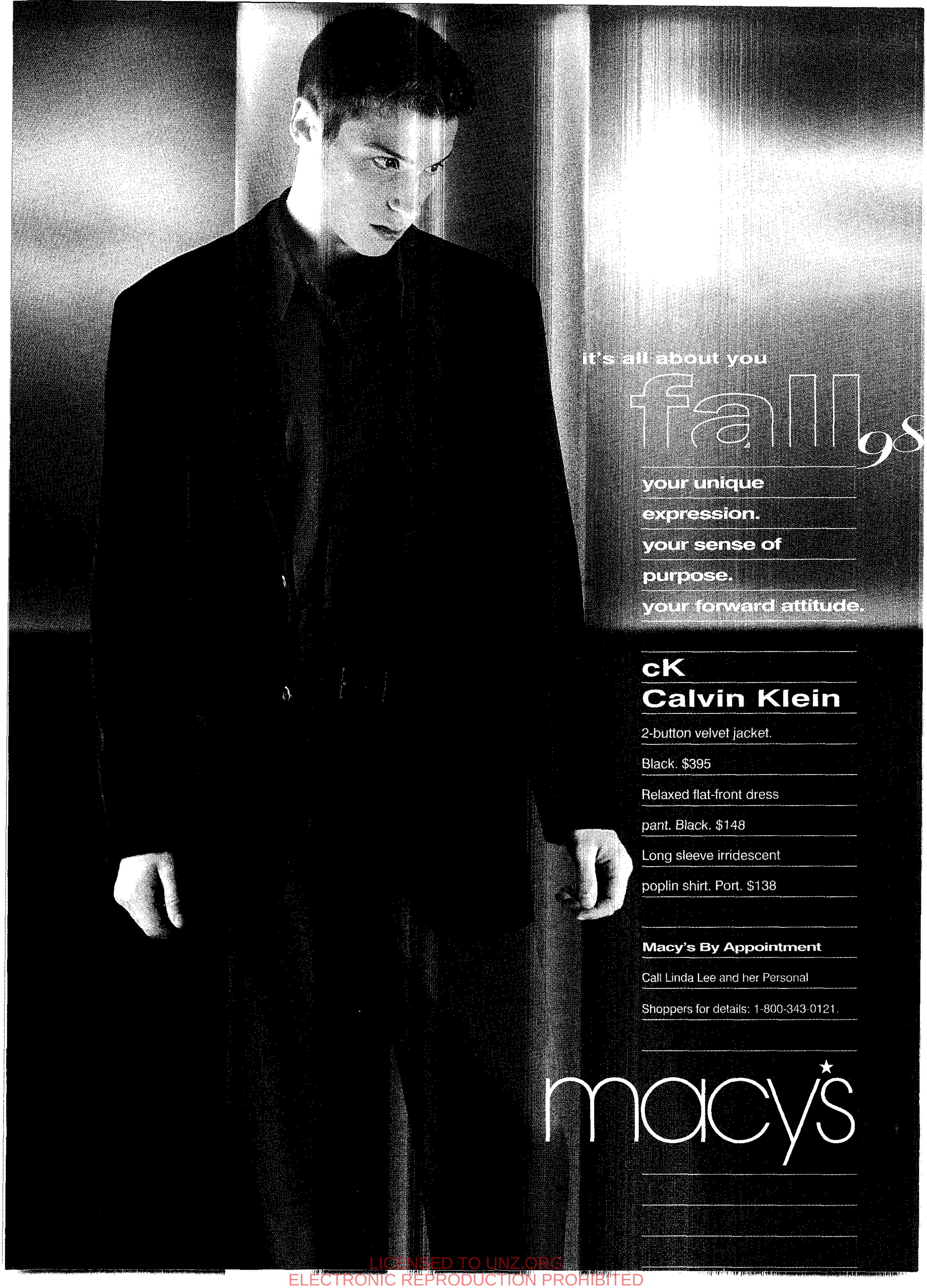
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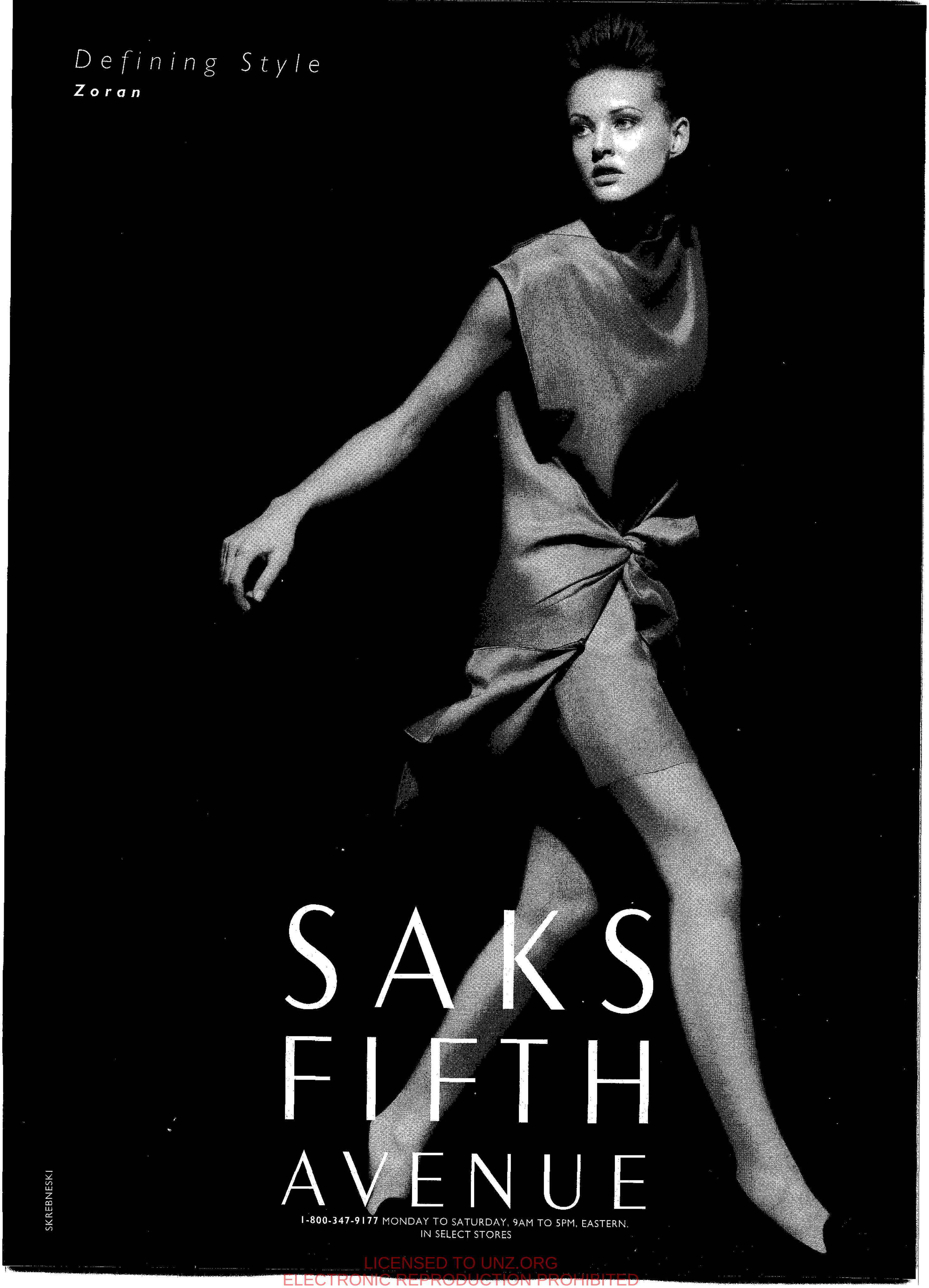
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CONTENTS

SEPTEMBER 14, 1998

61 Movies
Renée Zellweger mothers Meryl; a *Beloved* book comes to the screen

69 Theater
Beth Henley and Holly Hunter's stormy *Marriage; Pan* stays young

77 Television
Felicity hits the books and Manhattan; black sitcoms take to the 'burbs

85 Pop Music
Sheryl Crow's global aspirations; mod British mood music from Rialto

95 Nightlife
Williamsburg's wildlife gathers at Galapagos; the Merc Bar perks up

99 Dance
Dwana Smallwood's large presence; Tina LeBlanc, a San Francisco treat

106 Classical Music
Renée Fleming's star-making season; BAM's Next Wave of serialistic operas

116 Books
Lorrie Moore's calling *Birds;* bitter pills from Roth, Updike, and Theroux

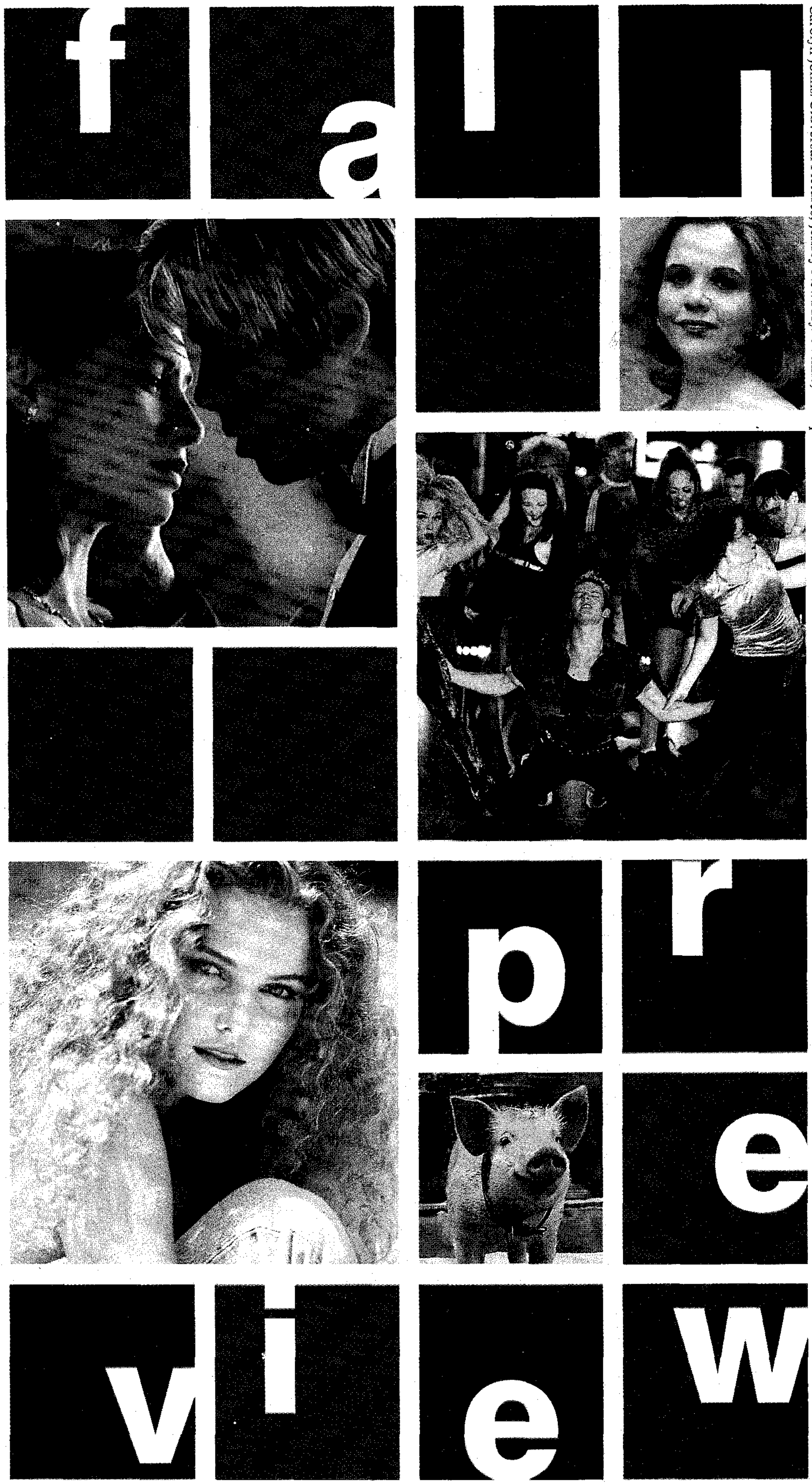
122 Art
Jackson Pollock's outsize genius; the Frick blows the dust off fairies

130 Architecture
Grand Central gloriously restored as mall, not museum; Disney's utopia

142 Restaurants
Before returning to haute cuisine, Daniel Boulud takes the café route

150 Shopping
Alberta Ferretti's layered look; Shiseido's makeup bazaar

162 Sports
Otherworldly predictions for the home teams' autumn performance



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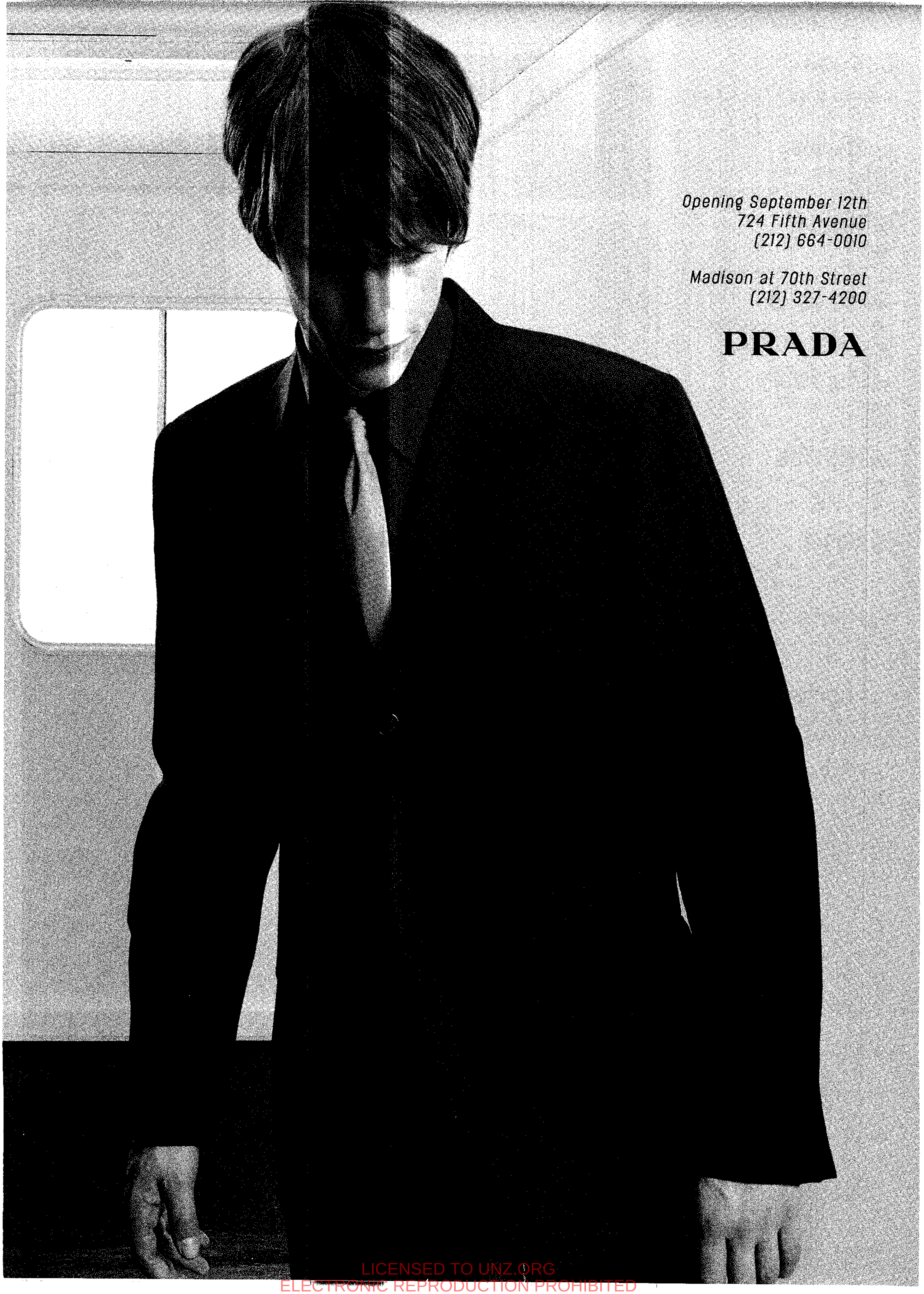

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Gotham

23 Breaking out of Rikers; a movie star stalks her audience; life after It status; a pedigree vintner consults on the North Fork

30 Gotham Style
The bumsters are coming! Saks sells the U.K.'s freethinking young designers

Departments

32 The City Politic
Michael Tomasky
Excessive politesse makes for a ho-hum Senate race

34 The Bottom Line
James Surowiecki
Who's to blame (Bill? Boris? The Far East?) for the market's sudden downward swoop

Marketplace

166 Sales & Bargains
Ondine Cohane
Cozy corner: Curl up with a good book, in a cashmere sweater, on a Missoni rug

Cue

181 Horses act like high art at *Zingaro;* Patroon beefs up; silent hilarity; eat your heart out at the Feast of San Gennaro; multimedia street performers

Misc.

Letters 12
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 19
***Guardian* Crossword** 244
'Cue' Crossword *by Maura B. Jacobson* 244
Classified 221
Strictly Personals 238

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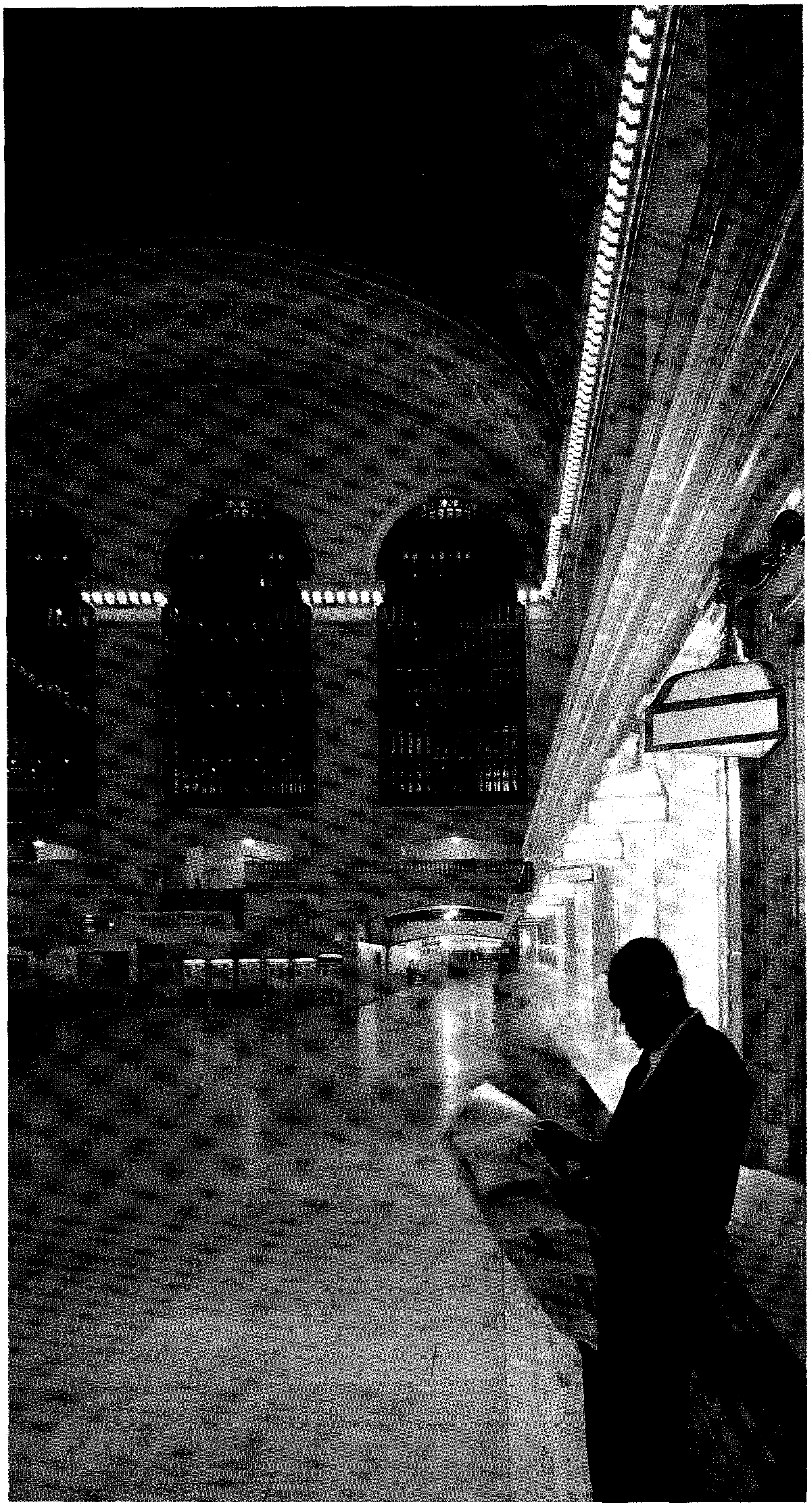

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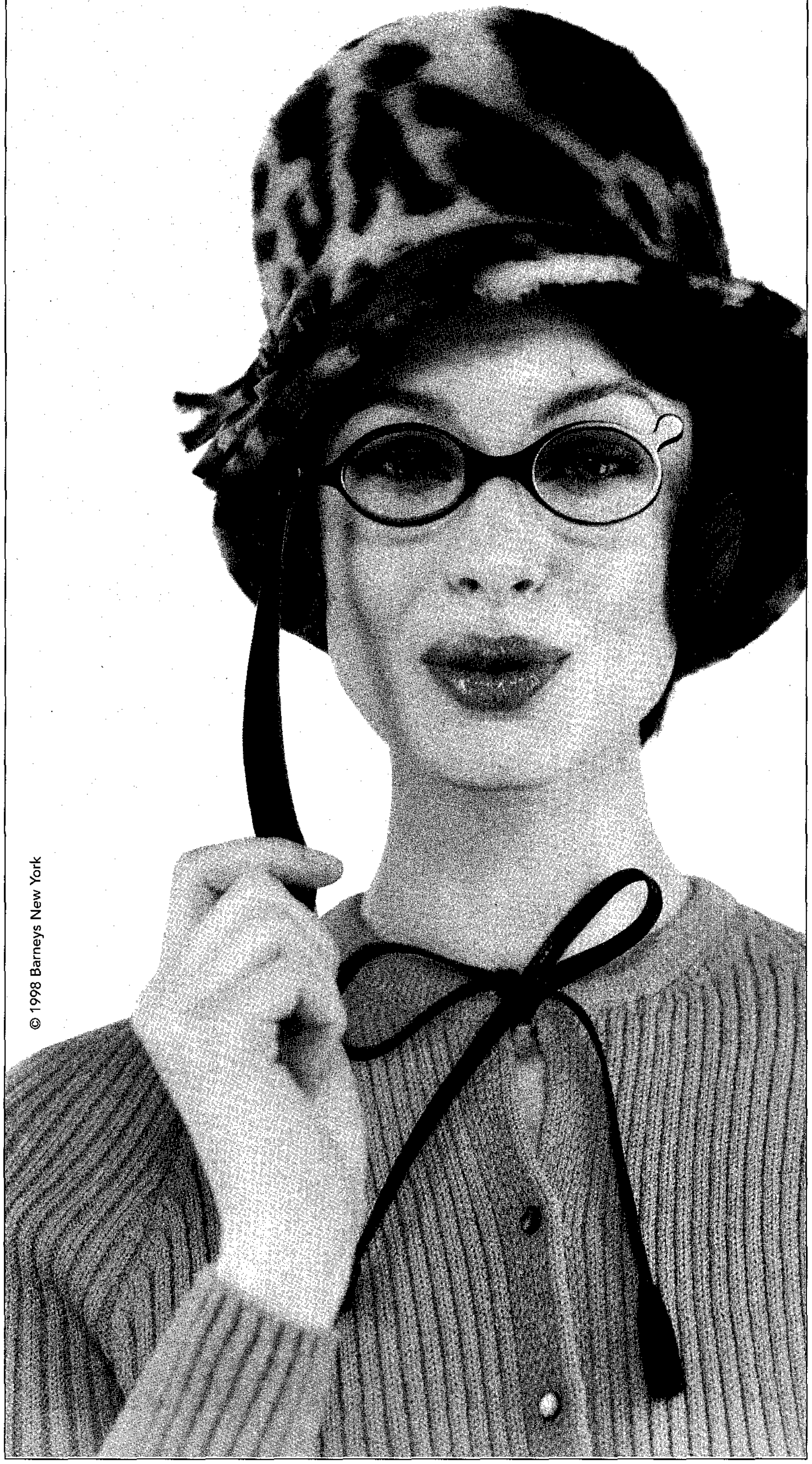

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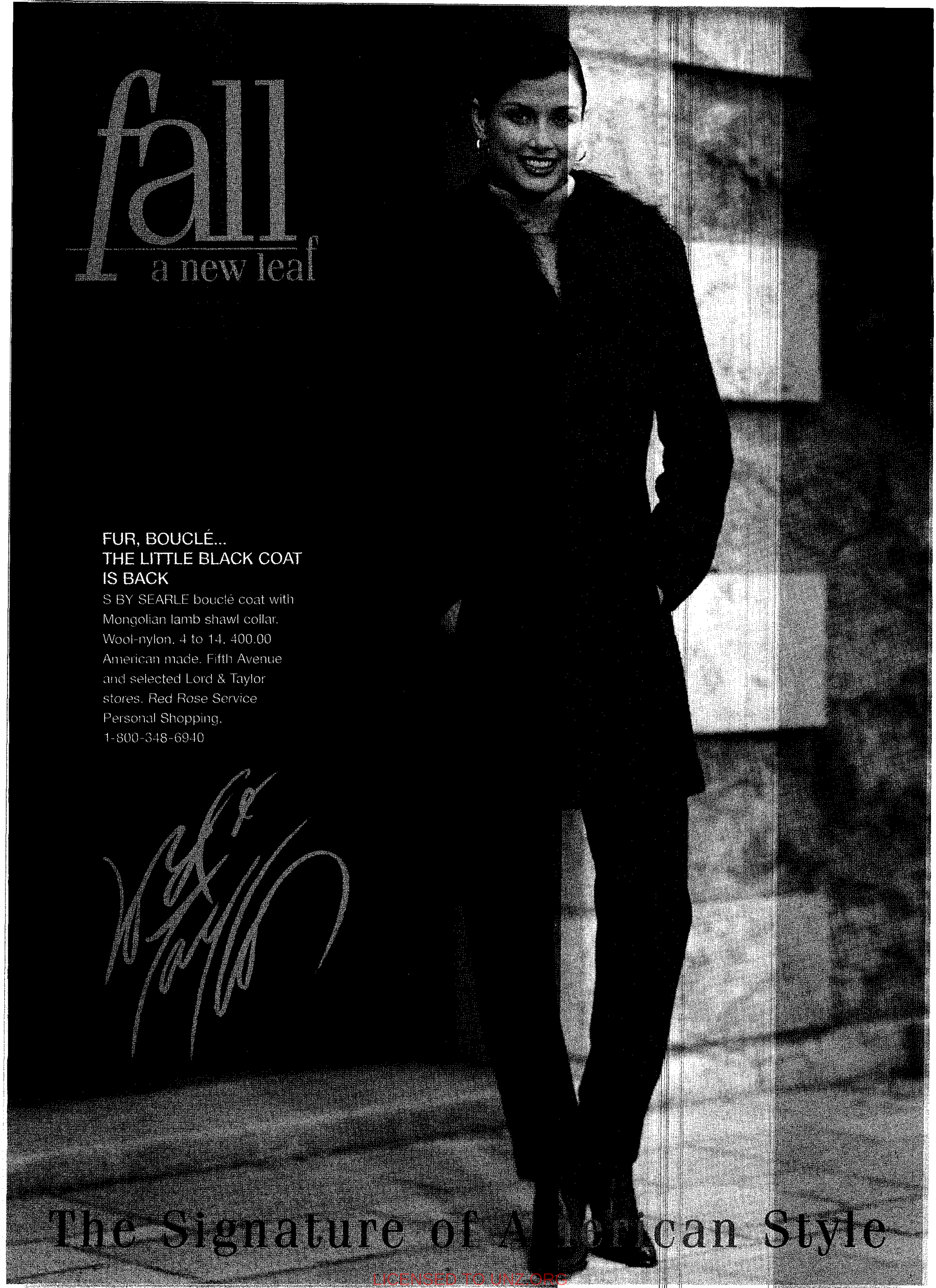
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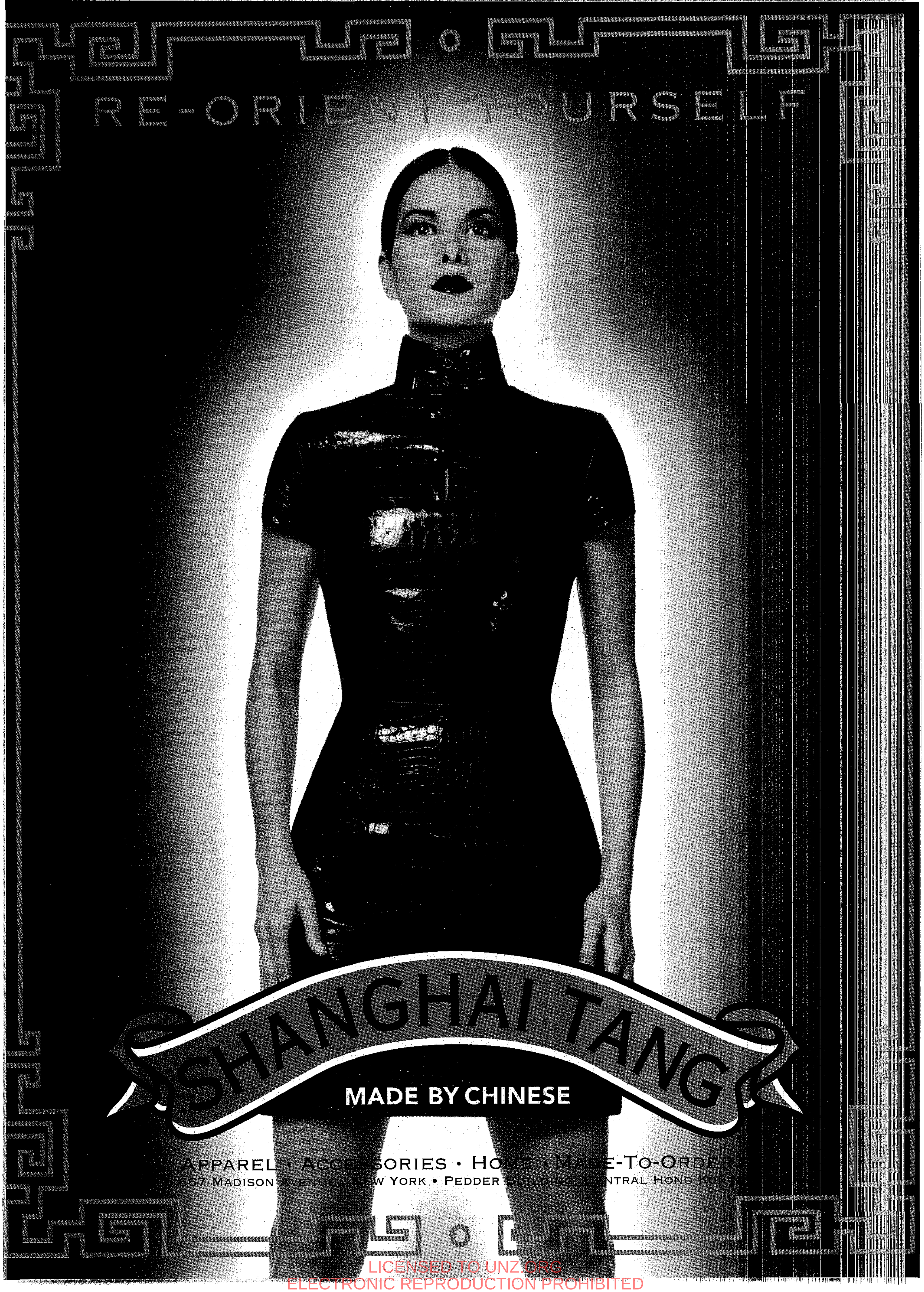
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Love for Sale

Memories of homes and neighborhoods that have irrevocably changed; your choice: fame or a Ph.D.?

AFTER I READ THE LAST SENTENCE OF Mark Jacobson's "Mom's Place in History," I got in my car and drove the fifteen blocks to the corner of 190th Street and 53rd Avenue to see the house that felt as if it were my own [August 24]. As I pulled up to the front door, the lights were all on and the windows were all open and I saw three or four Hispanic gentleman painting the living room.

I grew up in Whitestone and recently lost my father, so I read Jacobson's story with joy and sadness all at once. He perfectly captured the memories and metamorphosis of a neighborhood I, too, have gradually watched change. Thank you for a sweet, well-written article that made me feel as if I lived in that house right along with him.

Brad Barnett
QUEENS

MY LOWER LIP STARTED TO ACHE WHILE reading "Mom's Place in History." I didn't realize I was biting it for two pages! The house in New Haven that I grew up in is now on the market. Even now, not a day goes by that I am not reminded of the rituals that spun us together in The House. I know I will have to say a tough and final good-bye soon. Mark Jacobson has eloquently prepared me. How do you kiss a house? In our cellar, the nails were sorted in baby-food jars, and the stove's name was Florence.

Karen Portnov Satenstein
MERRIMAC, MASS.

KUDOS TO MARK JACOBSON. HE CERTAINLY gave due respect to his parents and brought out the ongoing immigrant struggle to "do better for our children." I would like to see him actually attempt to research his lineage in genealogical form. It would undoubtedly please his mother to know that generations to come would know from whence they came.

Marilyn Newman
PITTSBURGH, PENN.

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ALTHOUGH MY PARENTS HAVE YET TO SELL the home where I grew up in Hillcrest, Queens (they, like Mrs. Jacobson, will never move to Florida), I could empathize completely with Mark Jacobson's wonderful and sentimental article. The changes in my childhood Utopia (Parkway) are indeed abundant. I cherish my junior-high-school days of riding the Q17A bus (now the Q30) to meet my friends at the Fresh Meadows Bloomingdale's (now a K-Mart).

Lynn Price Frenkel
STAMFORD, CONN.

I GREW UP IN MARK JACOBSON'S AREA IN the forties and later lived in Jackson Heights, and he evoked much nostalgia. He mentions the old Motor Parkway, where I biked, on its then crumbling and overgrown roadbed. My father used to tell us about how in earlier years he had paid a dollar to drive out to Lake Ronkonkoma, its eastern destination. It is curious that abutting this article on the Jacobsons is a picture of Cornelius Vanderbilt Whitney, whose great-uncle, William K. Vanderbilt III, built the Vanderbilt private Motor Parkway at his own expense so that he could drive his fast cars—a fascinating juxtaposition of two widely diverse backgrounds.

Jeanne B. Lewis
MANHATTAN

Big Shots

AS I READ NANCY JO SALES'S "CAUTION: These Kids Are About to Blow Up [August 24]," I realized how put off some older readers would be by the "hip-hop" language and cussing of the interviewees. I've known most of these young men since they were in their early teens (they're friends of my daughter, Tait), and I am thrilled to see how successful they are becoming.

Some months ago, I attended a photography exhibit that included Justin's photos (he is an exceptional photographer, too. He just completed my daughter's contact sheets for her modeling career). I met Shawn there, and he was attentive, articulate, and a great conversationalist. I also talked to Justin and Mark Ronson that night. I left feeling very comforted by their warmth and sincerity. I congrat-

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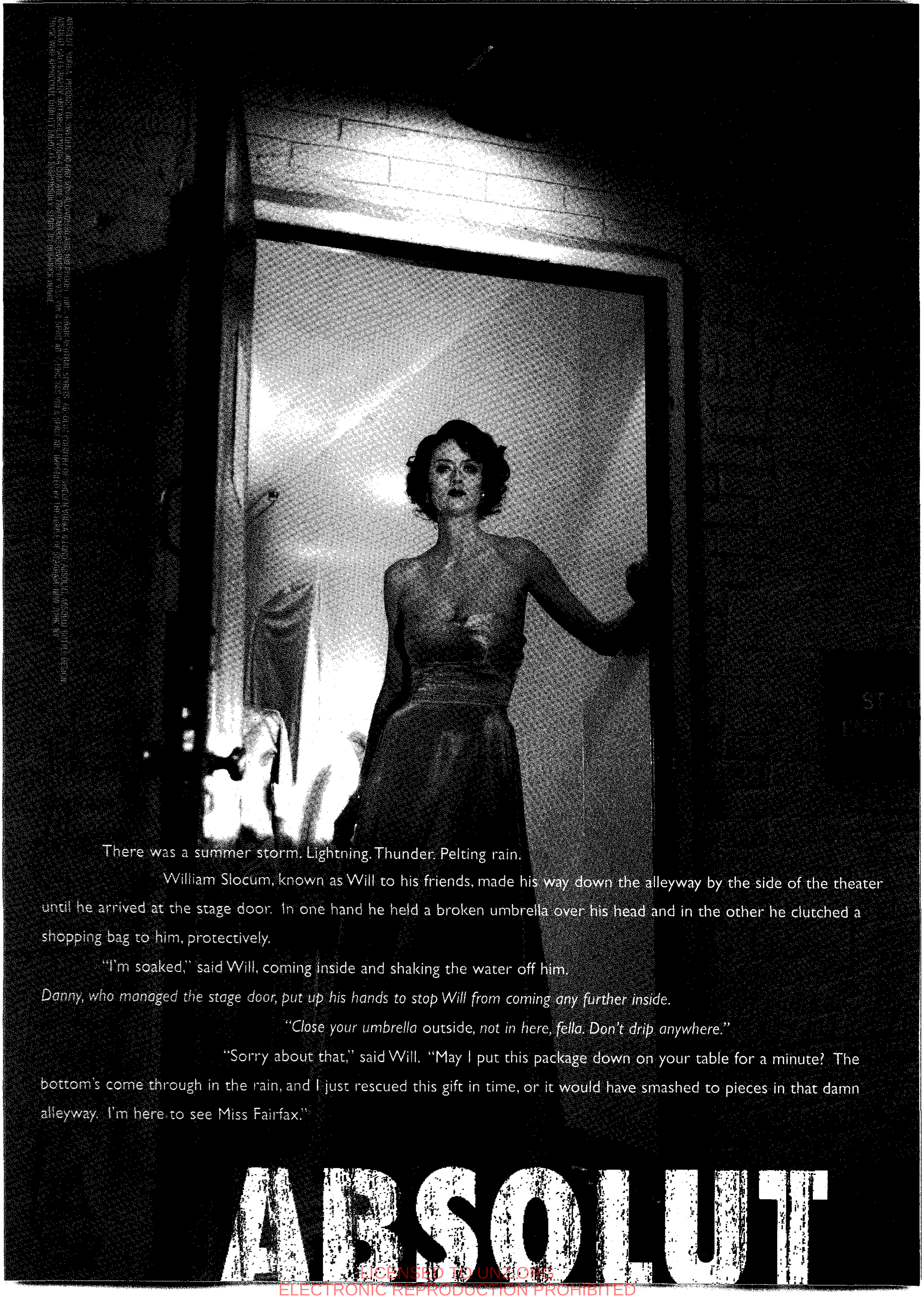

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There was a summer storm. Lightning. Thunder. Pelting rain.

William Slocum, known as Will to his friends, made his way down the alleyway by the side of the theater until he arrived at the stage door. In one hand he held a broken umbrella over his head and in the other he clutched a shopping bag to him, protectively.

"I'm soaked," said Will, coming inside and shaking the water off him.

Danny, who managed the stage door, put up his hands to stop Will from coming any further inside.

"Close your umbrella outside, *not in here, fella. Don't drip anywhere."*

"Sorry about that," said Will. "May I put this package down on your table for a minute? The bottom's come through in the rain, and I just rescued this gift in time, or it would have smashed to pieces in that damn alleyway. I'm here to see Miss Fairfax."

“Is she expecting you?” Danny picked up his list and perused it. “Miss Fairfax didn’t tell me she was expecting any visitors.”

“She’s not expecting me. It’s a surprise,” said Will.

“Does she know you?”

“Oh, yes. We used to be married.”

“Name?”

“William Slocum, but it will spoil the surprise.”

“Okay, okay,” said Danny, having sized him up: Good suit. Good shirt. Good shoes. “Go on up. Dressing room #8 on the second floor. Here, don’t forget your package.”

Sophie Fairfax was sitting at her dressing table, applying cold cream over her theatrical makeup, when there was a knock at her door. “You can’t come in yet, whoever it is,” she called out. Then she added, “Who is it?”

“Me,” said Will, opening the door.

“Oh, for God’s sake, Will, what the hell are you doing here?” she asked. “How did you get by Danny at the stage door? He’s supposed to keep people like you out.”

“I told him we used to be married,” said Will.

“You’re the only 42-year-old man I know who still acts like an undergraduate prankster. I told you when I left you that the act was getting tired,” said Sophie, rubbing her face with Kleenex. “Did you see the play?”

“Yes.”

“No compliments?”

“You were wonderful.”

“I’m not supposed to have to beg for that. That should have been your entrance line. What’s that bedraggled package you’re clasping to your bosom?”

“You may not believe this, Sophie, but I miss you,” said Will.

“Enough, enough,” replied Sophie.

“You may not believe this either, but when I left my apartment, this bottle of Absolut was beautifully wrapped in silver paper with dark blue ribbons, in honor of your birthday, but I was jostled in the subway, and it dropped on the floor and got kicked, which is why the paper’s torn. There was a card, such a funny card, saying “Forgive me” — perfect for the occasion — but it seems to have gotten lost, and then the shopping bag got wet and the bottom came out and it almost dropped again in the alley, and, anyway, Happy Birthday.”

“I remember a time when your presents came in little velvet boxes,” said Sophie, starting to apply her street makeup.

“When you moved out, you threw a velvet box at me, and I got a black eye,” said Will.

“You did not get a black eye,” replied Sophie.

“Almost.” He placed the bottle on her dressing table. “This seemed more appropriate under the circumstances. I didn’t want to be showy.”

“I’m mad about the bottle,” said Sophie. “Perfect for forsythia.”

“How about a nip on a rainy night off Broadway?”

“Oh, why not? Are you planning on taking me out to supper?”

DUNNE.

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ulate them, especially "my" Richie. As he knows, he holds a special place in my heart because he doesn't have his mother. Go, Justin. Go, Shawn. Go, Richie. Love you.

Jackie Coonan
MANHATTAN

THANK YOU SO MUCH FOR YOUR ARTICLE on Justin-Shawn-and-Richie. It's nice to know that superficial dropouts now have somebody to look up to. I guess I'm just wasting my time pursuing a college degree. It's also nice to know that the cowboy look is no longer in style (I'm burning my Stetson at this precise moment). My generation has become enamored of the dream of quick money and instant celebrity. Puff Daddy is admired not for his artistry but for his sudden rise to fame and fortune. There are literally thousands of kids who attempt to become successful by becoming club promoters, trendsetters, celebrity blowhards. It's an established route. The reality of it all is that most of these kids fail. Without an education, they are going to be cleaning clubs, not owning them.

D. Michael Grossman
MANHATTAN

Manly Urges

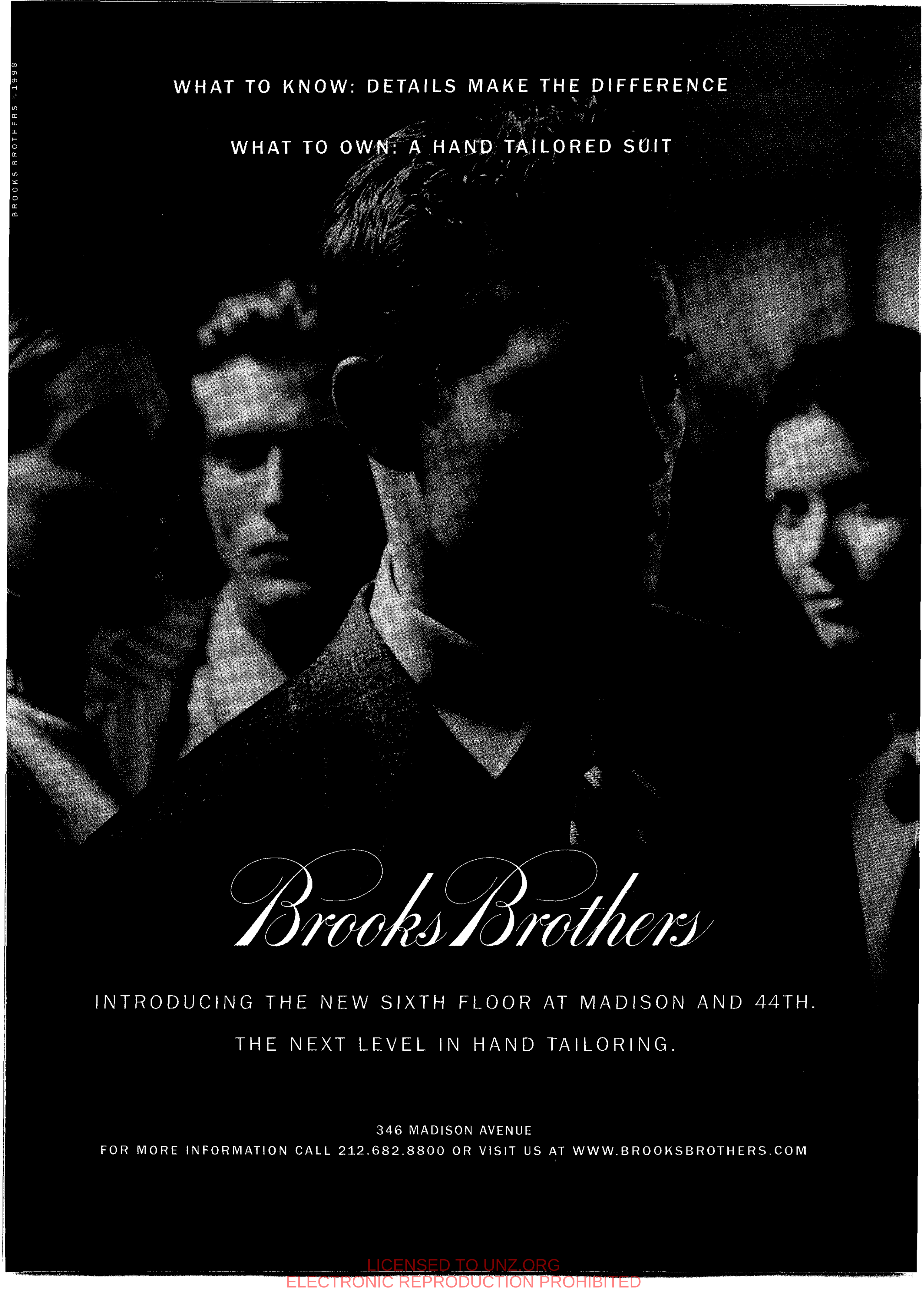
IN HIS AUGUST 24 ARTICLE, "DIRTY JOKE," Michael Tomasky asserts: "Commercial uses of property can be regulated. Urges, however, cannot." I was always taught that the ability of humans to regulate their urges was what separated us from animals. Any society in which human urges are unregulated will degenerate into anarchy or tyranny.

Bill Jones
PASADENA, CALIF.

Lonely Hearts

AS I WAS READING PATRICIA FALVO'S CUE brief on the film *Unmade Beds,* a quote from the filmmaker caught my eye ["Singled Out," August 10]. Nicholas Barker has made his movie on four sad New Yorkers attempting to mate. Barker says, "The singles scene in New York is so unique. It is the most demographically screwed city in the world, just because of the preponderance of brilliant, successful, professional women; a massive gay community; and the fact that there's not enough men to go around." Hello. I live in Dupont Circle. You New Yorkers have to get off that island. Besides, the rest of the issue is about importing women from abroad.

Amanda O'Neill
WASHINGTON, D.C.

BROOKS BROTHERS ©1998

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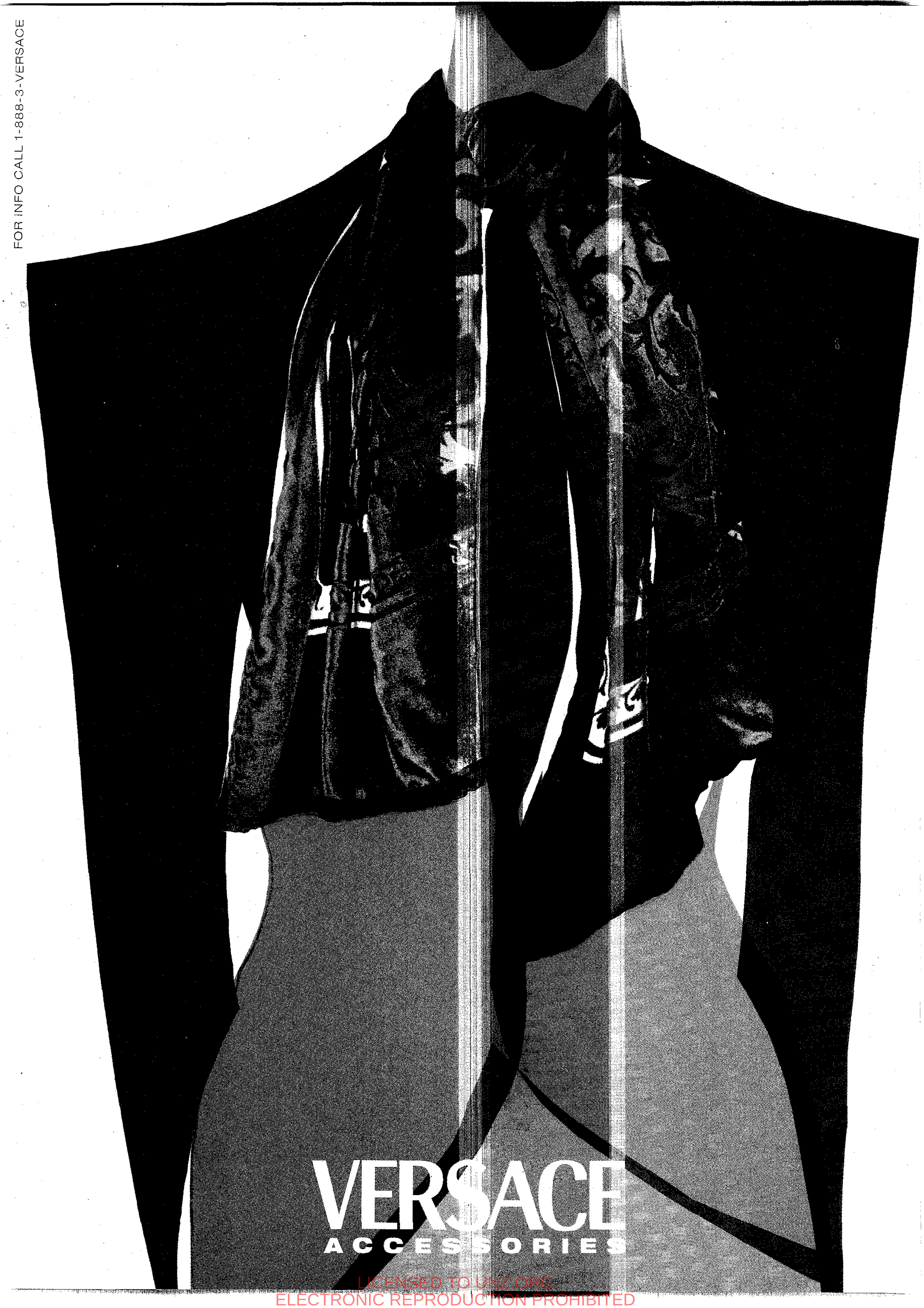
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

CUOMO CAN STILL TAKE IT TO THE BANK

What happened to **Mario Cuomo's** extra $400,000? After losing the governor's mansion four years ago, Cuomo had surplus campaign funds—and was roundly criticized for not donating them to the state Democratic Party, which was running a deficit of, yes, $400,000. At the time, Cuomo insisted that he wanted to spend his surplus on issues close to his heart, like repealing the death penalty. And in 1995 he did, in fact, donate $7,500 to New Yorkers Against the Death Penalty. But filings with the state election board indicate that as of July 11, 1998, Friends of Mario Cuomo still had a hefty $171,765 in the bank. Over the past four years, Cuomo has sprinkled his bounty among a variety of candidates, including San Francisco mayor **Willie Brown,** presidential hopeful **Dick Gephardt,** and local politicos Representative **Carolyn McCarthy** and Councilwoman **Ronnie Eldridge.** This year, Cuomo donated $1,000 to Senate hopeful **Geraldine Ferraro,** lieutenant-governor candidate **Charlie King,** and attorney-general hopeful **Evan Davis.** But the lion's share of the expenditures listed in Cuomo's filings cover office expenses such as phone bills, FedEx, supplies at Staples, Manhattan Mini-Storage, and magazine subscriptions. Is he saving the rest for son **Andrew**? Cuomo, traveling, could not be reached for comment.

FOREST SLUMPS

Forest Whitaker has seen better days. His most recent directing effort, *Hope Floats,* was cut up by the critics, and then his pilot for ABC about a female undercover cop in New Orleans, *Black Jaq,* was dropped from the upcoming season. So it's no surprise that the thought of directing another project would leave him queasy. A source close to Whitaker claims that after his recent fiascoes, Whitaker decided he would drop directing altogether and return full-time to acting. He is slated to star as a "spiritual gangster" in Jim Jarmusch's upcoming *Ghost Dog.* But Whitaker's ailments have been more than professional. Illness has kept him sidelined for the past few weeks, though he recovered sufficiently to catch a performance of *Cabaret.* A spokesman at his production company, Spirit Dance, denies that this has been a sad summer for *The Crying Game* star, and insists that Whitaker doesn't plan to give up directing permanently. "Forest has intended to return to acting for some time," notes the spokesman. "While we have a number of projects in development, he is focusing on his work in front of the camera right now."

Forest Whitaker: Directionless?

TRUMP'S STOCK IS A THREE-DOLLAR BILL

After 1987's Black Monday, **Donald Trump** brayed all over town that he'd cashed out of the market just before the fall. But he was much quieter last week, and with good reason: Turns out that this summer, Trump agreed to refinance $320 million of his troubled company's debt with the help of a loan from Deutsche Bank. The idea was to lower his annual interest costs to prop up his company's sagging stock price. Trump Hotels & Casino Resorts was trading at just over $3 a share last week, down from a high of nearly $12 on February 9 (when news broke that Trump was looking for a buyer for the property). Though word of Trump's imminent departure sent the stock soaring, the mogul could never find a buyer and the stock slumped again. Today the company has a valuation of around $70 million, leaving the self-proclaimed billionaire, a 38 percent owner, with about $26 million—not nearly enough to attract the better class of Russian model.

HOW MEAN WAS MY VALLEY

Freedom of speech evidently doesn't carry much water with the preppy Pooh-Bahs of Locust Valley's Piping Rock Club. Last month, a glowing article on the club appeared in the *Times* Styles

TIM FORBES KEEPS HIS DIGITAL TOOL

Maybe people in Glass houses *should* throw stones. It seems to have paid off for **Adam Penenberg,** the writer who unmasked *The New Republic*'s **Stephen Glass** as a fraud. Last week, Penenberg was the object of a fierce bidding war. The upshot: He's moving from the online *Forbes Digital Tool* to the company's flagship, *Forbes*—and getting a $135,000 salary, according to one knowledgeable source. Two years ago, Penenberg was deemed too unseasoned to be a $20,000-a-year copy editor at a Website, according to another source who knew him then. By the time he was covering electronic business for *Digital Tool,* he was up to $50,000 a year; two weeks ago, he jumped to the new media magazine *The Industry Standard* for about $70,000. Then **Tim Forbes** talked to Penenberg, and *Forbes* editor **Jim Michaels** made the offer Penenberg couldn't refuse. Penenberg gave *Industry Standard* editor **Jonathan Weber** the bad news last Monday. "It was only after he had accepted the job with us that *Forbes* realized they had a talented journalist whom they were completely neglecting," says Weber, who insists he has no hard feelings toward his almost-hire. Weber, Penenberg, and *Forbes*'s spokeswoman refused to discuss money at all.

Photographs: left, Rick Maiman/Sygma; right, AP/Wide World.

Cindy Adams:
Gold-plated gossip

section. But no sooner did the story surface than two members interviewed in it were informed that they had become persona non grata. Sources at the restricted Long Island golf club report that **Olexa** and **Bowen Farrell** recently had their memberships suspended, while other indiscreet members are being "investigated" and may be disciplined as well. The club's president, **Thomas Bancroft,** sent out a stern and biting letter to all members, expressing his displeasure with the piece and ordering them never to speak to the press. The reporter, **Monique Yazigi,** who had quietly visited the club on eight occasions with various members, was so distressed by the suspension of the young subjects that she dashed off a letter of her own to Bancroft, explaining that most of her information came from old friends and their families, who preferred to remain anonymous—apparently for good reason. "My story emphasized the gentility and civilized nature of Locust Valley," she wrote. "I'm embarrassed by their mean-spirited reaction to these innocent people who simply shared iced tea with me." Bancroft, obviously press shy, declined to comment.

CINDY ADAMS ROCKS

Turns out gossip is not **Cindy Adams'**s only obsession. The raven-haired raconteuse, who created an unholy stink with the success of her perfume line, is now designing jewelry and just signed a deal with the Home Shopping Network to market her creations. Her new show, which will feature the onetime Miss Bagel telling celebrity-related stories about her baubles, will debut on October 3. "When you have a real good item, you call it a gem," says Adams. "I've loved jewelry all my life." Adams, in fact, first designed a collection for Cartier some years ago. "I did big clunky pieces of gold when the style was colored stones. It did reasonably well, but that's because *I* was the best customer," she says. As for the style of her semiprecious adornments, which will be bedecked with rhinestones and crystals, she admits, "To me, *understated* is just a word in the dictionary."

IT'S NOT EASY BEING (MARK) GREEN

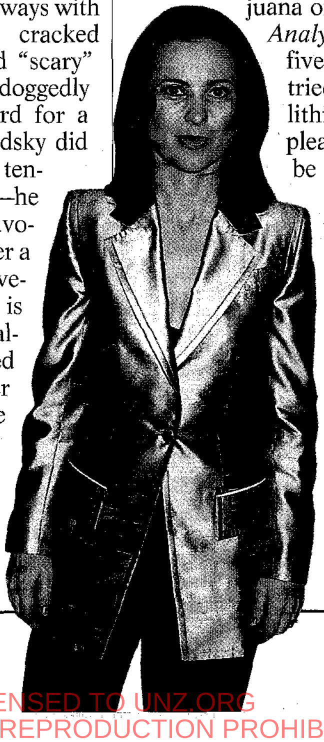
Public Advocate and Senate hopeful **Mark Green** has been willing to stand up to anyone in his quest for higher office. Except, perhaps, his own brother. When adman **Duke Brodsky** moved into his new offices on Union Square, he was assured that the shoddy-looking hallway that led into his agency would be renovated—just as all the other floors in the building had been. What word would the prolific sloganeer use to describe the conditions in his building? "Sucks," Brodsky replies. More specifically, he refers to hallways with ripped wallpaper, cracked linoleum floors, and "scary" men's rooms. After doggedly pursuing his landlord for a year and a half, Brodsky did what most irritated tenants would do—he called the public advocate's office to register a complaint. Inconveniently, his landlord is S. L. Green, the real-estate concern headed up by Mark's brother **Stephen.** When the first call was placed, the P.A.'s office pronounced that it was on the case, but weeks later no further action had taken place, and Brodsky's calls to the public advocate went unanswered. "It's ridiculous—as soon as I walk out into the halls, I feel like I'm in the meatpacking district," remarked Brodsky. Neither of the Greens returned calls.

UP IN SMOKE: Uta Hagen is not about to be smoked out of her bad habits. The legendary actress and teacher—currently starring in *Collected Stories* at the Lucille Lortel—inserted a codicil in her contract guaranteeing her the right to puff away backstage, according to a source close to the producers. Early on, the producers were considering taking the play to the Century, but "one of the stumbling blocks was that Uta wasn't going to be able to smoke in her dressing room," the source says. The Century peevishly insisted on amending Hagen's contract to specifically prohibit backstage smoking; the Lortel, which sold out in 1996 with Hagen's *Mrs. Klein,* made no such demand of the throaty thespian. "There was a big to-do about the smoking," admits Hagen. "I was a little insulted. I think we have to leave room for people and their problems."

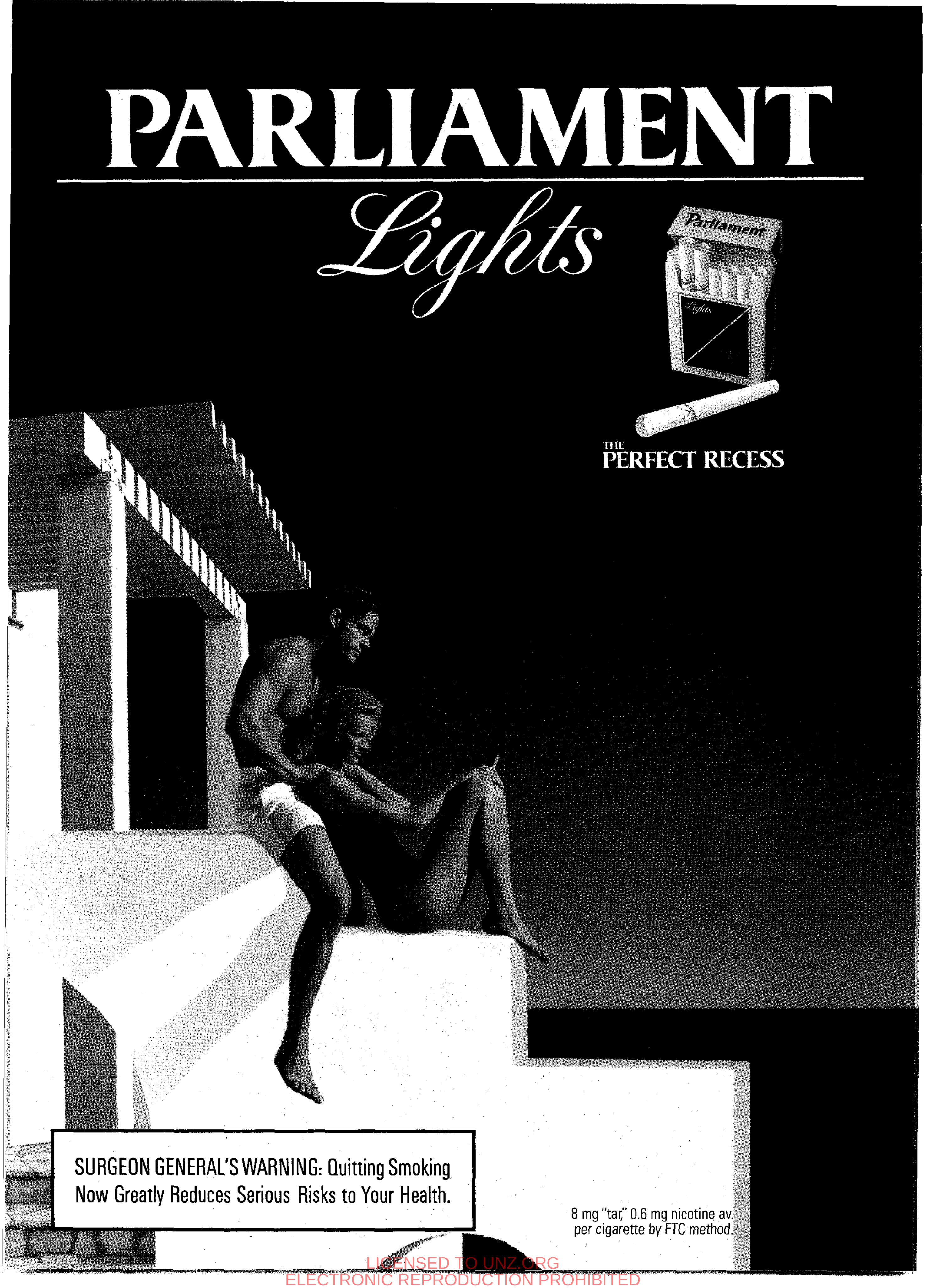
Additional reporting by Sam Grobart.

JUDITH REGAN'S NOT-SO-INNOCENT PAST

Judith Regan was looking for more than just another bestseller with *A Return to Innocence.* The book, which Regan is publishing later this month, is made up of letters psychiatrist **Jeffrey Schwartz** wrote to student **Patrick Buckley,** whose single mother wanted him to have the counsel of a successful man. It's no wonder: Buckley is Regan's son. She never married his father, **David Buckley,** a psychiatrist who was busted for smuggling two tons of marijuana off the Maine coast in his sailboat, *Final Analysis.* In 1985, Buckley was sentenced to five years in a plea bargain—which he later tried to wiggle out of by claiming he was on lithium when the deal was struck. "I could plead innocent, but innocent of what would be a question in my own mind," Buckley perplexingly told the court. "If this is insanity, I say, ladies and gentleman, make the most of it. Give me lithium or give me death!" When his appeal was rejected, the shrink turned smuggler tried to jump out the window of the second-floor courtroom, screaming, "I'm going to kill myself!" and breaking the window. He was restrained and sent to a prison hospital. Regan says she's "proud" to publish the letters, adding that Schwartz "has contributed in very deep ways to Patrick's spiritual and intellectual growth."



Photographs: top, Gregory Pace/Sygma; bottom, Lisa Rose/Globe Photos.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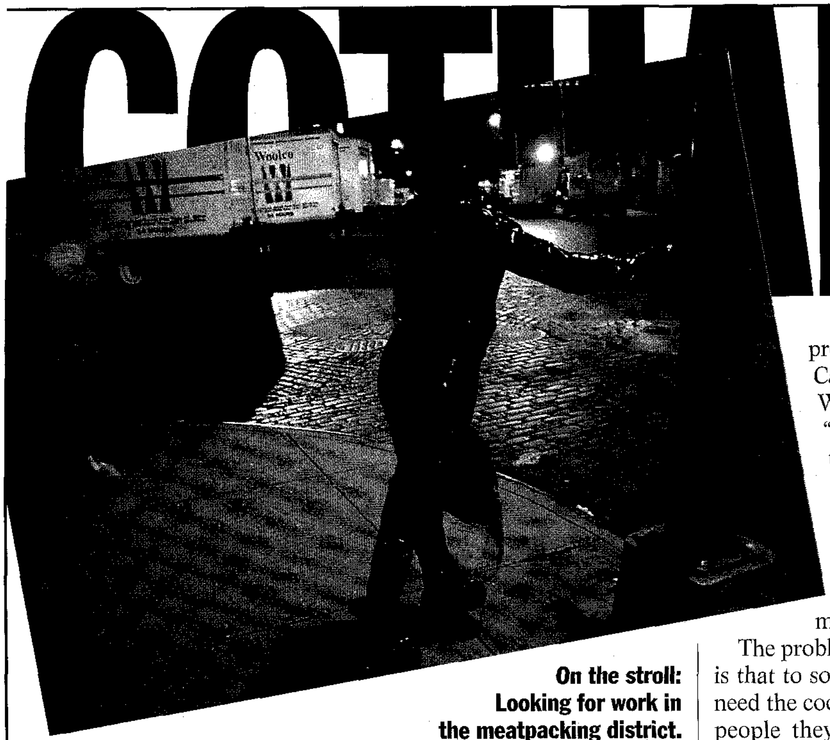


On the stroll: Looking for work in the meatpacking district.

TRICK QUESTION

Solving the West Village homicides.

STANDING TALL IN BLACK heels, a black dress, and square orange glasses, Armandrian flirts with the men driving down Washington Avenue and turning onto Little West 12th Street. "Hi sweetie," she coos.

A truck slows. "Let me see your dick," sneers the driver, leaning out the window.

Armandrian doesn't flinch. "It's the assholes like that I punch in the mouth," she says dryly, and turns away. Along with all the other transgender prostitutes that walk the streets of the far West Village, she's had a lot more to worry about than rude comments recently. Just days before, one of their friends, an 18-year-old named Jose Rivera, was murdered after a curbside altercation. And the week before that, a 36-year-old Greenwich Street man was killed in his apartment—allegedly by a man he'd picked up in Union Square Park.

Dead prostitutes don't ordinarily attract much attention from either the police or the media. But this recent spate of violence has struck a nerve.

According to cops, the local sex trade doesn't attract a larger criminal element to the area, which would seem to contradict the prevailing wisdom behind the NYPD's battle against quality-of-life crimes. "The only crime we have in the neighborhood is a few robberies," says Captain Maurice D'Alessandro of the 6th Precinct.

And local residents and businesses rarely complain about the streetwalkers. "It hasn't been a problem," says Lionel Castillo, manager of Waterloo Brasserie. "They walk by, but they walk by quietly." Village resident Stephanie Daniel says she minds only that "when I walk by, they give me bitchy comments."

The problem police have now is that to solve the crimes, they need the cooperation of just the people they're cracking down on. Captain D'Alessandro says that roughly 200 transgendered sex workers have been arrested in the area over the last year, but it hasn't made a visible dent. Indeed, the streetwalking scene in the West Village has shown an unusual resiliency, compared to high-profile areas like Times Square where the NYPD has all but eradicated prostitution. "It takes a very sustained effort to see some impact," one officer concedes.

One obstacle is that the NYPD's usual methods of infiltrating street prostitution—namely, sending female cops out undercover—won't work among this transgender community. Male officers, explains one, don't go out in drag because it would be "insensitive to

(continued on page 24)

SUBPLOT

The Bright Siders

Not everyone was weeping over last week's stock-market turmoil.

● "Maybe if the stocks had dropped a year ago, we wouldn't see a certain 25-bedroom mega-estate mushrooming in a nearby potato field."
—David Earle, Hamptons "bon vivant"

● "I spent the last year saying, 'Two thousand points, that's all I ask'—just enough to take the top off the rental market and reduce the gaudiness of New York."
—Brian Parks, playwright

● "I don't think the East Village will be another bombed out, drug-infested rat hole. But maybe the artists will move in again and the neighborhood will redefine itself."
—Kathleen Kirkpatrick, owner of Life Cafe in the East Village

● "I think that in the next couple of months I'll start seeing some clients who got hurt very badly."
—Larry Grossman, Grossman & Associates, bankruptcy lawyer

● "I feel terrible about those people losing their money, but if it made rents more affordable, I'd be pleased."
—Josh Fay, Center for Cuban Studies

CAMEO

The Other Monica

MONICA SELES HAS NEVER BEEN MISTAKEN for a good-luck charm. The stabbing she suffered on the court cost her not only two years of play but a chance at a career-defining rivalry with Steffi Graf. And she battled back from her injury only to find women's tennis had been overtaken by new teenage superstars. So it's anyone's guess why the New York Stock Exchange invited her, of all people, to ring the opening bell last Monday—smack in the middle of the most skittish market in months. She was sporting, as ever, playfully swatting balls onto the trading floor. But what followed could not be described as a rally. Little wonder, then, that the crowds at her first-round match, later that day, seemed to be missing a few of the usual Sergio Tacchini–clad masters of the universe. They must have been out in the parking lot scalping tickets to cover their margin calls.

Photographs: top, Linda Rosier; bottom, Mike Segar/Reuters/Archive Photos.

Trick *continued from page 23*

the transgender community." D'Alessandro puts it more plainly: "The police department frowns on dressing up men as women," he says.

Police have been trying to forge better relations with the transgender community by having their officers meet regularly with representatives from the Anti-Violence Project and even take sensitivity-training courses at the Lesbian and Gay Community Service Center.

"A lot of them know this is our job, this is what we do," says one officer. "They don't want to be assaulted. They don't want crimes committed against them. The community is really very much behind us."

Despite their resolve to stick together and help each other, the girls realize that in this situation, they also need the police.

Unlike most streetwalking prostitutes, they don't have pimps to protect them. "A percentage of them realize that the pimp would only drain their blood," says Rosalyne Blumenstein of the Lesbian and Gay Community Service Center. And one 6th Precinct officer speculates that straight men probably wouldn't feel comfortable working with transgendered people.

It's clear that the killings have shaken them more than they let on. Maureen Moran, victim advocate at the Anti-Violence Project, says many sex workers have called her group, concerned about their safety. She and Blumenstein plan to hold a seminar at the Center to teach the girls how to protect themselves.

And though some of them have started moving their trade into apartments or cheap hotels, for most, staying off the street just isn't an option. As a friend explains her pricing system, Armandrian strolls across the street and disappears with a muscled young man in sport-striped sweat pants. Just a few minutes later, she reappears, reapplies her shiny lip gloss, and joins the conversation. "It's a dangerous situation," she concedes with a smile. "You have to be careful of a lot of the guys that come down here."

Monique El-Faizy

EDUCATION

ESCAPE FROM RIKERS

Inmates learn how to survive on the outside.

IN A YELLOW CINDER-BLOCK room at Rikers Island, fifteen inmates settle in for a class called "How to Break Out of Prison." Whatever they may have been expecting when they signed up, they don't get any news about practical techniques for scaling the wall. In fact, the class—which is about how to set and achieve goals—is based on the motivational seminars that its leader, John Wareham, conducts for corporate executives.

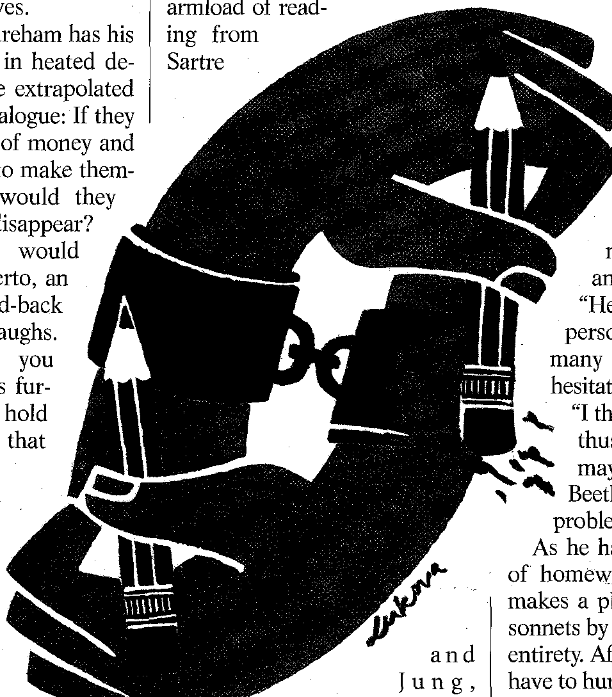
On this day, Wareham has his students engaged in heated debate over an issue extrapolated from a Socratic dialogue: If they came upon a bag of money and had a magic ring to make themselves invisible, would they take the loot and disappear? "Donald Trump would take it," says Alberto, an inmate with slicked-back hair, as the room laughs. "I don't know, you know," he reasons further. "You didn't hold anybody up for that money."

"How much money are we talking about, exactly?" asks Nathaniel, a classmate.

At the back of the room, an inmate named John, wearing shorts and white tube socks pulled up to his knees, gestures wildly and cuts him off. "I guarantee you," he pleads, "while you're standing there thinking about it, someone else is going to come over and take it!"

"Yes!" says Wareham excitedly, as if it's the million-dollar answer. "But it won't be you."

Wareham's course, now in its third year, is part of the Osborne Association's prison rehab program Fresh Start, which is credited with reducing recidivism among participants by 80 percent. In front of his students, who are all serving jail terms of one year or less, he is not above occasional New Age theatricality (like lighting a candle when discussing Malcolm X), but he's usually wise-cracking and savvy. Still, anyone watching has to wonder, when the inmates get released at the Twin Donut on Queens Plaza at 3 a.m. with three subway tokens, will the Socratic lessons help?



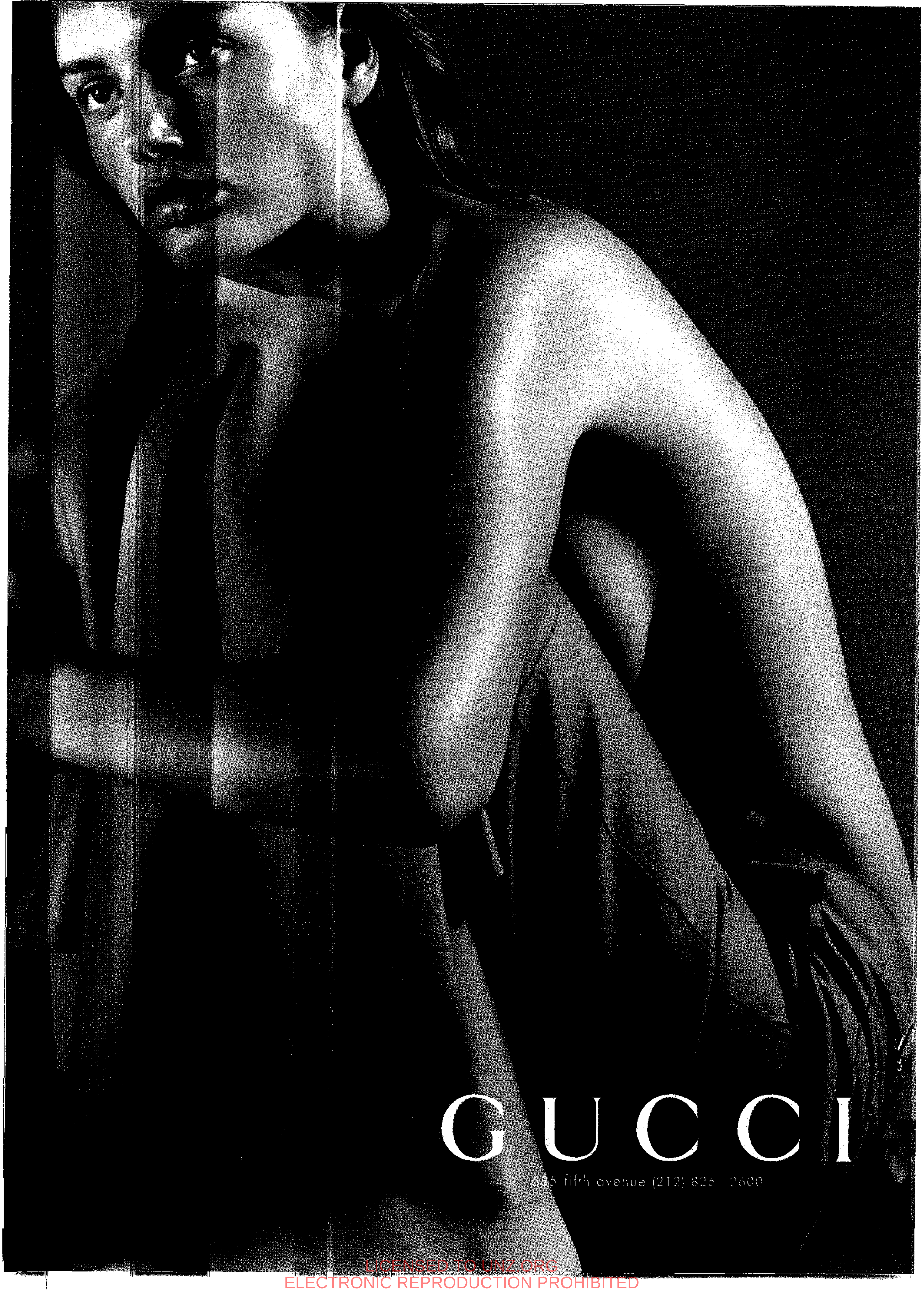
Wareham, who arrives for every session with an armload of reading from Sartre and Jung, among others, is adamant that his classes are not merely literary experiments. Instead, he says, they're deeply relevant to the lives of his students, who have to learn to express themselves just as anyone else does. "A lot of people would say it's just one of those liberal things. But I'm a pragmatist. I'm only interested in what works," he says. He even suggests that these students, who give his course high ratings for its usefulness in everyday life, are more receptive to its content than the CEOs who take it: "These guys are in jail, they are ready to listen in the way other people aren't."

Today, a Rousseau passage strikes a chord. "'Man is born free and everywhere he is in chains.' I like that one," says Nathaniel. Everyone seems to have a different interpretation. "There is a saying," says Dwayne, cracking a smile. "Justice is just us." To illustrate balance, Wareham draws three overlapping circles on the chalkboard, and labels them LOVE OURSELVES, SUPPORT OURSELVES, and EXPRESS OURSELVES. "People can express themselves and not support themselves," he says. "Think of Amadeus Mozart. He died penniless at 34." Vincent, an inmate, interrupts: "He was a very miserable person. He didn't have many friends." Wareham hesitates, then gently replies, "I thought he was very enthusiastic actually—you may be thinking of Beethoven. He had a *lot* of problems."

As he hands out the next set of homework assignments, he makes a plug for Shakespeare's sonnets by reciting No. 129 in its entirety. After class, the students have to hurry off to lunch. Wareham walks down the main hallway where the inmates are lining up along the tiled wall. Suddenly a red light flashes and alarms go off. Heavyset guards run through the corridor and shout, "Get to the left! Get to the left! Watch yourself!" Wareham is unfazed. He increases his pace only slightly, making it to the door just before lockdown—at which point he could have been trapped inside for hours. He laughs to himself as he pushes through the navy bars of the revolving doors: "Kind of like the subway, isn't it?"

Sarah Bernard

Illustration by Luba Lukova.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FILM

BODY DOUBLE

An unlikely star stalks her audience.

AS MOST FILM CRITICS have noted, it's impossible to come away from *Unmade Beds,* the near-documentary about four people playing New York's personal ads (real people, real names, script based tightly on their real-life experiences), and not consider the 40-plus ex-lap dancer Brenda Monte the film's star. Just in case, however, Monte's been taking matters into her own hands.

Since the movie opened last month, she has been driving in from Secaucus to TriBeCa's Screening Room, where she stands outside the theater's exit and greets audiences as they leave. "It all started on opening night," she explains. "I saw the audience walking out, and I'm saying to them, 'Come on, this is the exit, right this way, you can do it, you're not stupid.' Everybody looked at me like I'm just another asshole in New York, and then they realize it's me, and they started saying, 'Oh, look, there's the girl!' For me, it wasn't a thrill, but it's a jolt. So I keep coming back."

At 11:45 one night, Monte, in silver heels and a slinky dress, stakes out the foyer as the credits roll. "Oh, my God," a woman says at the sight of her. "I feel like I'm still in the movie."

"That's a good one, doll," Monte says. "I'll have to figure out a way to use that next time."

As nearly two dozen people gather, Monte hands out business cards, which list her as a director of sales and marketing at Scores, the topless bar in the East Sixties. "Did your dog get the operation?" one person wants to know.

"Yeah, but I still owe $500."

"Call me. We'll go out and have a good time," Monte tells a middle-aged woman wearing an Hermès scarf. "Maybe your friends have husbands who want to cheat." Why married men? "Because they don't care," she says. Any other criteria? "No blacks, please, and that's non-negotiable. One time I'm at a bar and this black guy comes up to me and says he's been looking at me all night and why haven't I noticed him? I tell him I'm not interested in dating a black guy. You say, why not make up another excuse? Because you make up an excuse, they have an excuse to your excuse. You say, 'It's because you're fat'; they say, 'I can lose weight.' You say, 'I don't want a black man'—that settles it. Black is not going away."

Monte's no stranger to the limelight. She was an extra in *A Bronx Tale* and *Sleepers,* and she once gave an on-air massage to Howard Stern. Now she'd like her own talk show, to be called *Shut Up When You Talk to Me,* which is something her ex-husband used to say to her.

"People ask why I did the movie," she says. "I tell them, I like to try new things. I was at a sex club in Chelsea one time and I saw a girl hanging upside down from the ceiling—naked, okay? In Saran Wrap. I'm thinking, 'What, when she was young, did she go to delis and want to be a salami?' " The crowd laughs, and Brenda quits while she's ahead and takes the Holland Tunnel home. ERIC KONIGSBERG

Former lap dancer Brenda Monte steals the show in *Unmade Beds.*

VITICULTURE

Waiting for Bordeaux

TO GRAPE GROWERS, LONG ISLAND'S NORTH FORK HAS MUCH in common with the Bordeaux region of France: gravelly soil that drains efficiently and temperatures that fluctuate enough to keep sugar levels down. But as far as most wine drinkers are concerned, Suffolk County isn't even on the map. Perhaps that will change now that one of Bordeaux's premiere winemakers, 41-year-old Paul Pontallier of Château Margaux, has been imported to the North Fork as a consultant for the two-year-old Raphael vineyard.

For centuries, Château Margaux has been one of the most coveted wines in the world. After sampling the 1784 vintage, Thomas Jefferson wrote that "there cannot be a bottle of better Bordeaux produced in France." By the 1970s, however, the château's reputation was suffering, and in 1983 new owners brought in Pontallier, who comes from a wine-making family and has a doctorate in oenology, to help turn things around. With Margaux now recovered, Pontallier wants to lend his expertise to lesser wine regions, like South Africa, Chile, Spain. "In Bordeaux, everything is fine to make excellent wines," he says. "But to believe that everything is fine is obviously very dangerous."

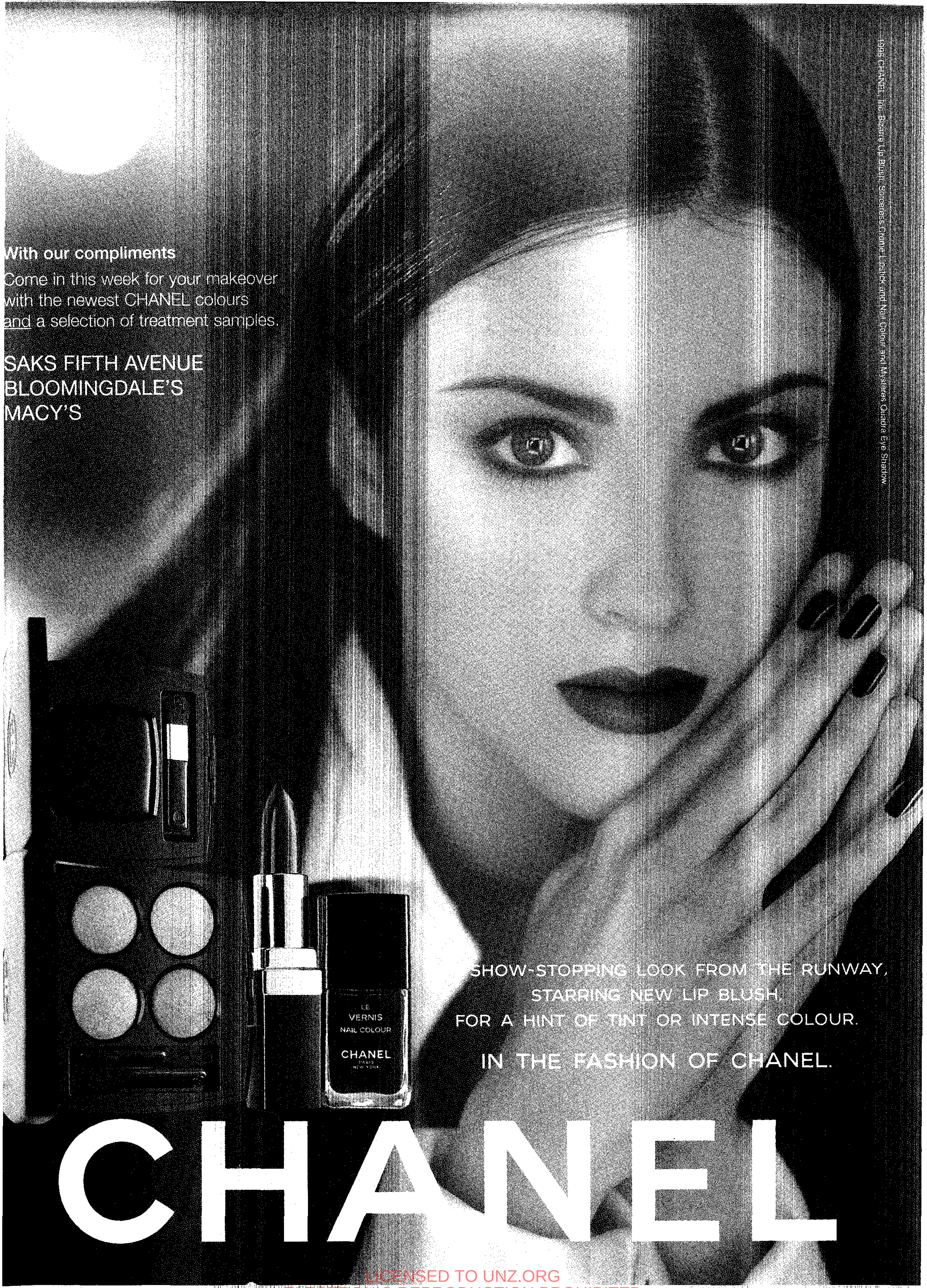
His hiring has left Long Island's wine connoisseurs somewhat awestruck. "Pontallier—that's really a coup," says Southampton wine merchant Bill Sokolin. "It's kind of a patent of respectability," adds Tom Morgan, sales manager at Lenz, one of the best local wineries. "Most people just can't believe that North Fork wines could possibly be as good as a wine that costs $300 a bottle. He has no prejudices."

The Raphael vineyard on Long Island has hired French wine-making expert Paul Pontallier.

Pontallier has already gotten Raphael to acquire a computerized Marzola basket press (considered the Rolls-Royce of wine presses) and to begin picking grapes by hand. Beyond that, he insists that he won't be introducing any French tricks. "I don't think I'm able to bring anything in terms of techniques," says Pontallier, "just that I have experience."

The first bottles of Raphael merlot are due to ship next year. Eventually, says wine-maker Richard Olsen-Harbich, the vineyard will be producing grand cru–caliber wines. "But we need a lot more years of work to achieve that. They have about a 400-year jump on us." MICHAEL STEELE

Photographs: top, Chelsea Pictures; bottom, courtesy of the Rapheal Vineyard (2).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LIVES OF THE SAINTS

WHERE ARE THE TABLOID HEROES OF YESTERYEAR?

Twin Peaks & Valleys

Back in the late eighties, the clubland inventions known as the It Twins were superstars—the Olson twins of downtown life. Clad in matching wigs, polka dots, and glitter, the Its were everywhere. "Doors opened to us," recalls Tim Duperron, one half of the duo. "Our lives were about being comped and interviewed and having our photos taken."

It was a long way from their early days in Michigan, where they met at a university Halloween party and discovered a shared affinity for outré fashion. Taking their show on the road, they found it played as large in New York as it did back home.

"We got all this press and attention and notoriety just for dressing up," Duperron says. Hired to work the door at World's VIP room, they made frequent appearances in Michael Musto's *Village Voice* column and in *Interview.* People even started impersonating them. "Fortunately," he adds, "we had protectors who would throw glass ashtrays at them." Between interviews and photo ops, the Twins recorded three singles.

Then, just when it seemed they couldn't get any more successful . . . they didn't. "We started to have creative differences," Duperron says. "Even to the point of what we wanted to wear." In 1996, they finally threw in the towel. "We became these icons that were too far away from our true selves," says Robert Sorce, the other Twin. "At first, we did it because we loved it, and then we were doing it because we were expected to do it."

They both fled the club scene. Sorce took acting classes and opened a short-lived "coffee shop–Wicca store" called Pop Heaven & Hell. Duperron found work at a casting agency and at the Barnes & Noble on Astor Place. "Yes, I have a McJob," he says. "But even working the information desk at Barnes & Noble is a kind of performing." He hopes to move into film production: "I'm not my job. I still have all of these outside interests and dreams."

Sorce, who's appeared in Off–Off Broadway shows, also works in retail, at Old Navy on Sixth Avenue. "I stand in front of the cash registers and make sure everything runs smoothly," he says. "It's probably the most stressful job I've ever had. But it's fun, because it's like a kind of acting."

Though they've traded matching leather jumpsuits for Gap separates, they still get recognized. "Club kids are amazed that I would choose to do something that isn't fabulous, something that a 'normal' person would do," says Sorce. "As if Tim and I weren't normal people!" Duperron hides when he spots an old club kid.

As for their bygone personae, the former Twins aren't nostalgic. "That was really just a job, too," says Sorce. "After all, I'm helping operate one of the biggest moneymaking ventures in the country. The other day, [Gap CEO] Mickey Drexler came up to me and asked how things were. If I wanted to, I could probably move way up." Derek de Koff

The It Twins, back in their nightclub days.

THE SCENE

Sweater Set

Photographs by Patrick McMullan

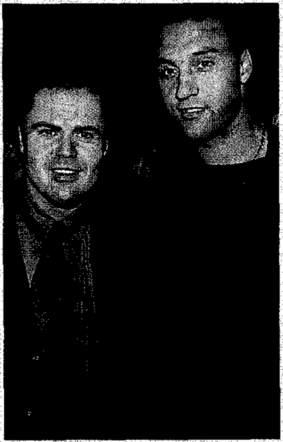
Kitty Carlisle Hart, Robert Wilson, and Beth Rudin de Woody at Wilson's Watermill Center summer benefit.

Nancy Grunfeld and Lorraine Boyle at Cynthia Rowley's patio party.

Joaquin Phoenix, Sean Lennon, and Liv Tyler at the opening of the Union Square Virgin Megastore, co-hosted by *Interview* magazine.

Alexandra Idol with Melanie, Nicky, and Natalie of All Saints at a concert sponsored by DKNY jeans and London Records, to benefit PAX.

Liza Weil celebrating the *Elle* 25 at the Bowery Ballroom.



Donny Osmond and Derek Jeter at Moomba for *GQ*'s new issue.

Photograph by Tina Paul.

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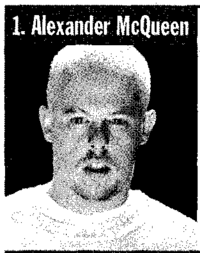
GOTHAMBRITISHSTYLE

The Designers Are Coming! The Designers Are Coming!

Alert the State Department, call Immigration, and make space in your closet: For this week only, Saks Fifth Avenue has transformed itself into a British colony. To kick off its new London Now promotion of young English designers, the store has re-created the famous members-only Met Bar (which was itself an homage to swank Gotham life) and flown in half the British fashion world for a black-tie gala chaired by Tony Blair himself. To help you chat knowingly about these visiting sartorial stars, we've provided a cheat sheet. Study hard: The subject *will* come up. VANESSA GRIGORIADIS

	THE CLOTHES	THE DESIGNER	THE GOSSIP
1. Alexander McQueen 	Chain-mail dresses and bumsters (ultra-low-riding, "cleavage"-bestowing pants) designed for what seems to be a cross between Alexis Carrington and Joan of Arc.	Everyone calls this brilliant and theatrical 28-year-old, who's growing into his new role at Givenchy, an *enfant terrible.* No one calls him Alexander: His real name is Lee.	Decent folk were horrified to hear that the skulls used to decorate one recent show were human. The rumor was false—leaving only animal-rights activists in a swivet.
2. Hussein Chalayan 	TSE New York's designer favors "difficult" creations—dresses with immobile sleeves, flowing chadors, or fabric that's been buried underground. Now works in sexy cashmere.	This highly cerebral 28-year-old Turkish Cypriot reads tons of theory, stays off the party circuit. (At a recent show, someone in the audience yelled "pretentious!")	Previously considered too challenging for American consumers. Ever-scandalous, he often binds or blindfolds his models as a metaphorical critique of Islamic fundamentalism.
3. Clements Ribeiro 	Cashmere sweaters for the likes of Ewan Macgregor and Noel Gallagher. Responsible for those striped cardigans and rhinestone-applique kittens that everyone ripped off last year.	The Lucy and Ricky of fashion, this articulate, social British-Brazilian couple have a new son between them—who inspired their new line of baby-cashmere separates.	Nothing to report. Hardworking, abstemious, married.
4. Lainey Keogh 	Using her expertise in fiber technology—and between fifteen and twenty artisans per garment—the former microbiologist makes expensive body-stocking cobwebs in metallic yarn.	Jovial and middle-aged, Keogh was "discovered" by London style maven Isabella Blow. Hip friends like Marianne Faithful, Toni Collette, and John Hurt model at her shows.	Keogh, a fierce nationalist, downplays the fact that she buys much of her yarn in Italy. (And U2 bassist Adam Clayton wooed Naomi Campbell with a Keogh original.)
5. Julien MacDonald 	His see-through viscose knit dresses and sheer moiré-effect knits are a favorite of fashion-conscious (and skinny) British society women like Honor Fraser.	Hired by Karl Lagerfeld to knit for Chanel while still in school, this 25-year-old had everyone speculating about defection when he sat in the front row of the last Versace couture show.	MacDonald placed a Michael Jackson look-alike at his last show, to send up celebrity-obsessed fashion-watchers. Unaware the joke was on them, the audience buzzed like mad.
6. Antonio Berardi 	Described as the next Versace, this impeccable tailor specializes in sexy leather for celebrity clients. A Bob Mackie for London.	Like his mentor, John Galliano, Berardi stages ultraglam, ultra-self-promoting shows (one had four-foot spotlights projecting his name around the room). Prince attends.	Uncharitable observers gossiped cattily when all the samples from Berardi's last show were stolen en route from Italy to Heathrow.

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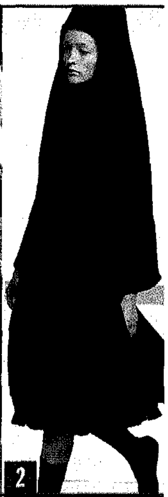
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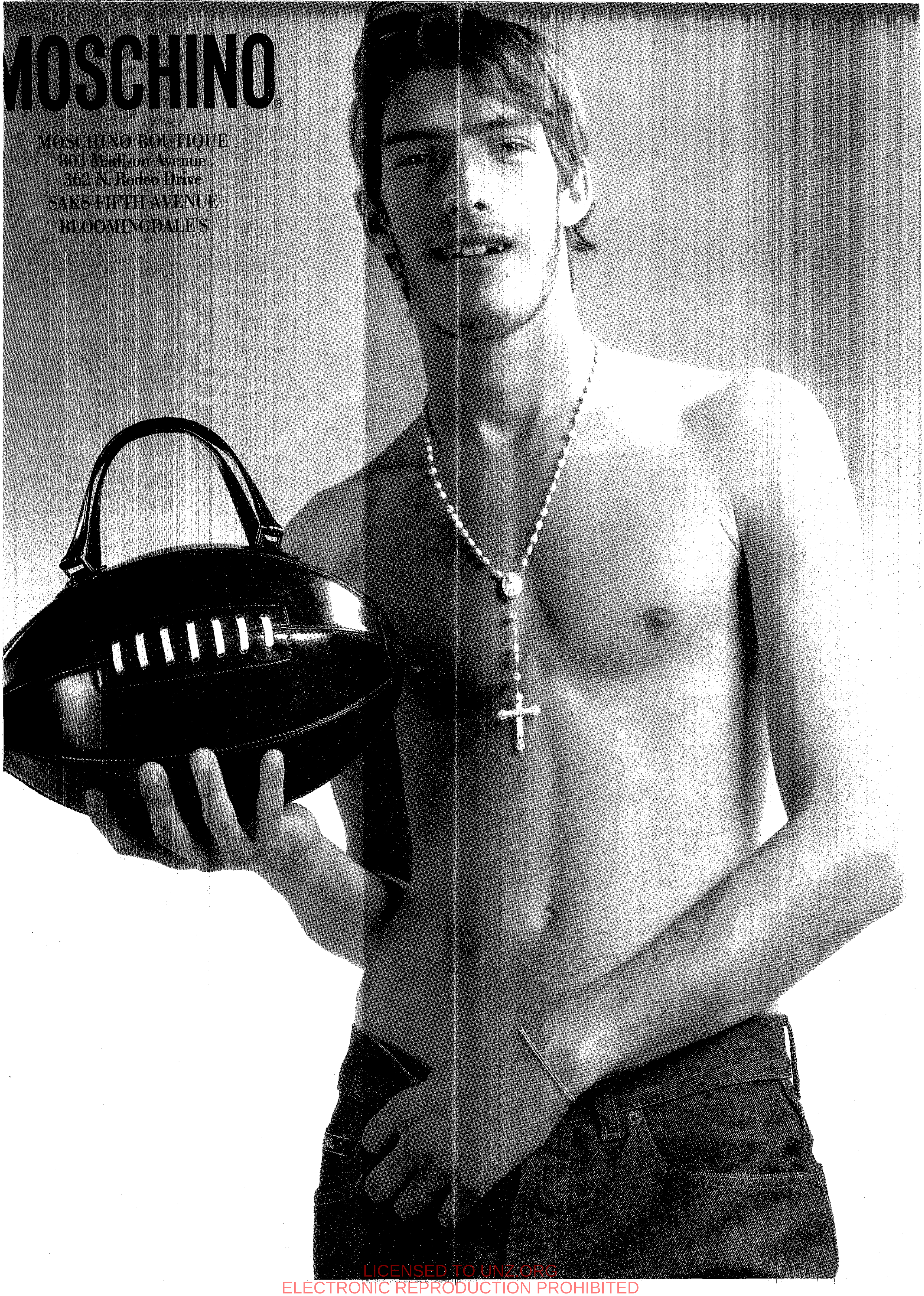
Photographs by Dan Lecca (11); Sean Smith/Camera Press/Retna (Chalayan).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THE CITY POLITIC MICHAEL TOMASKY

Nice Pols Finish Last

So far, the Democrats running for Senate have treated each other with kid gloves. But can a candidate who's been coddled in the primary take D'Amato's punches?

THERE IS SUCH A THING AS TOO much substance.

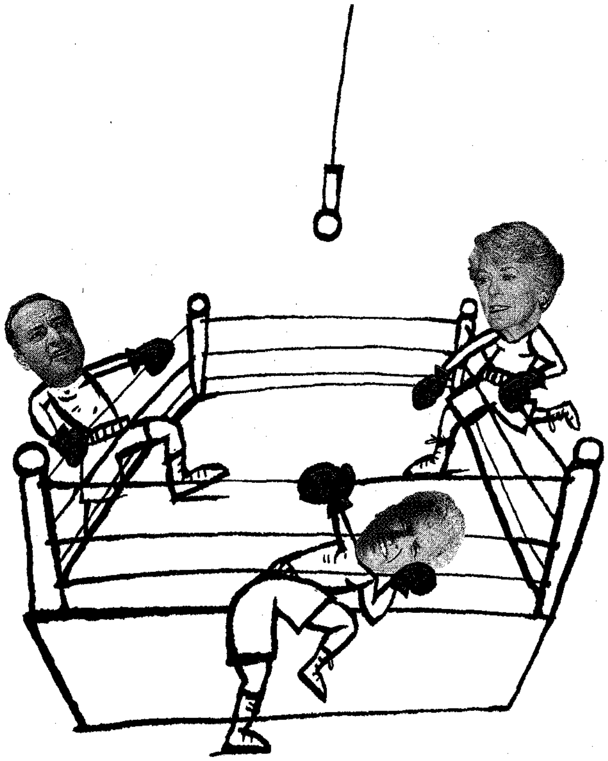
Last Tuesday found the spirit of the Democratic Senate primary—if indeed it can be said to possess a spirit—on full display. Here was Brooklyn congressman Chuck Schumer speaking at NYU about gun control, his wheelhouse issue. There was Geraldine Ferraro, at City Hall, accepting endorsements from two gay-and-lesbian political clubs and emphasizing her fealty to civil rights. And Public Advocate Mark Green was to be found in Harlem, talking up his commitment to education by way of proposing a nationwide expansion of a city after-schools program.

True (mostly) to form, each uttered scarcely a word about the others. Green, of course, has hacked away at Schumer over this issue and that. But mostly, Green has been pumping out ideas at the frantic vocal pace of a state-fair auctioneer: "Twenty-one Ideas for the Twenty-first Century," he calls them. Ferraro has lately countered with something she calls "Eighteen Days Versus Eighteen Years," meaning that she's putting out an idea every day for every implicitly idea-free year Al D'Amato has served in the Senate. Schumer has held off on the catchphrases, but he too has offered more proposals than Mickey Rooney.

The last time the Democrats tried to unseat D'Amato, in 1992, the blood they left on the floor embarrassed the party, embittered one contender (Ferraro), effectively ended a career (Liz Holtzman's), and hobbled—though did not, as conventional wisdom would have it, do in—Bob Abrams as the nominee. Daily reporters have been waiting in gleeful anticipation for history to repeat itself, laptops at the ready, itching to write the lead "In an echo of the acrimonious 1992 primary campaign . . ." They haven't been able to write that lead, and, with one week left, the candidates show no sign of handing them the chance.

I know it sounds funny, but this is not necessarily a good thing.

THE STANDARD EDITORIAL BROMIDES HOLD that campaigns are about debating the great issues of the day. There is some truth to this—in the race in question, for example, Green opposes the death penalty and the other two support it, and voters can decide how important to their calculations that issue is. But mostly, in a Democratic primary in New York, finding the differences between candidates on the issues amounts to discerning the difference between violet and puce.



Virtually every Democrat running for office in New York supports abortion rights, an all-civilian police-review board, and kindred articles of liberal faith. That's not interesting. What is interesting is what political club they belong to, how they got their patronage job, which assemblyman they are in hock to, who their contributors or business associates are. The answers to these questions tell us far more about their character and about whether they'd steal once in office than their position on abortion. Their stances on the issues amount to nothing more than a rock for them to hide under.

Or take Bill Clinton. Certainly the Clinton of 1992 challenged many of the Mondale-era orthodoxies. But in this, there was little to distinguish him from Paul Tsongas. What was far more interesting about Clinton was how he dealt with the various "character" questions lobbed his way. Everyone knew he'd made whoopee with Gennifer Flowers, and everyone knew that his performance on *60 Minutes* was evasive. But it was artfully evasive. The way he handled that and the draft question and the rest showed not a man with a flawless past, which most Americans apparently don't want, but a man so tenaciously hungry for the job that he'd probably work pretty hard at it if we elected him (he, and we, didn't count on right-wing millionaires investigating every corner of his life or a Washington press corps that played eager handmaiden to those inspections, but that's another story).

In other words: Campaigns are about developing muscle. Candidates are supposed to be tested, and the one who shows pluck and mettle and savvy and poise is the one who gets the roses. "The idea that politics is supposed to be some sort of antiseptic game is just bizarre," says NYU's Mitchell Moss. "It's regrettable that these Democrats don't know how to fight dirty, because they're not going to be ready for Al D'Amato." He's right. Whoever wins this primary will see the less savory details of his or her past trumpeted across the airwaves in a matter of days, and the polite tenor of this race will have done little to prepare the winner for it. Imagine, oh, Frazier sparring with Chuck Wepner, and suddenly Ali steps into the ring.

Illustration by Scott Menchin. Photographs: Ilkka Uimonen/Sygma (Chuck Schumer); Andrea Renault/Globe Photos (Geraldine Ferraro); Rose Hartman/Globe Photos (Mark Green).

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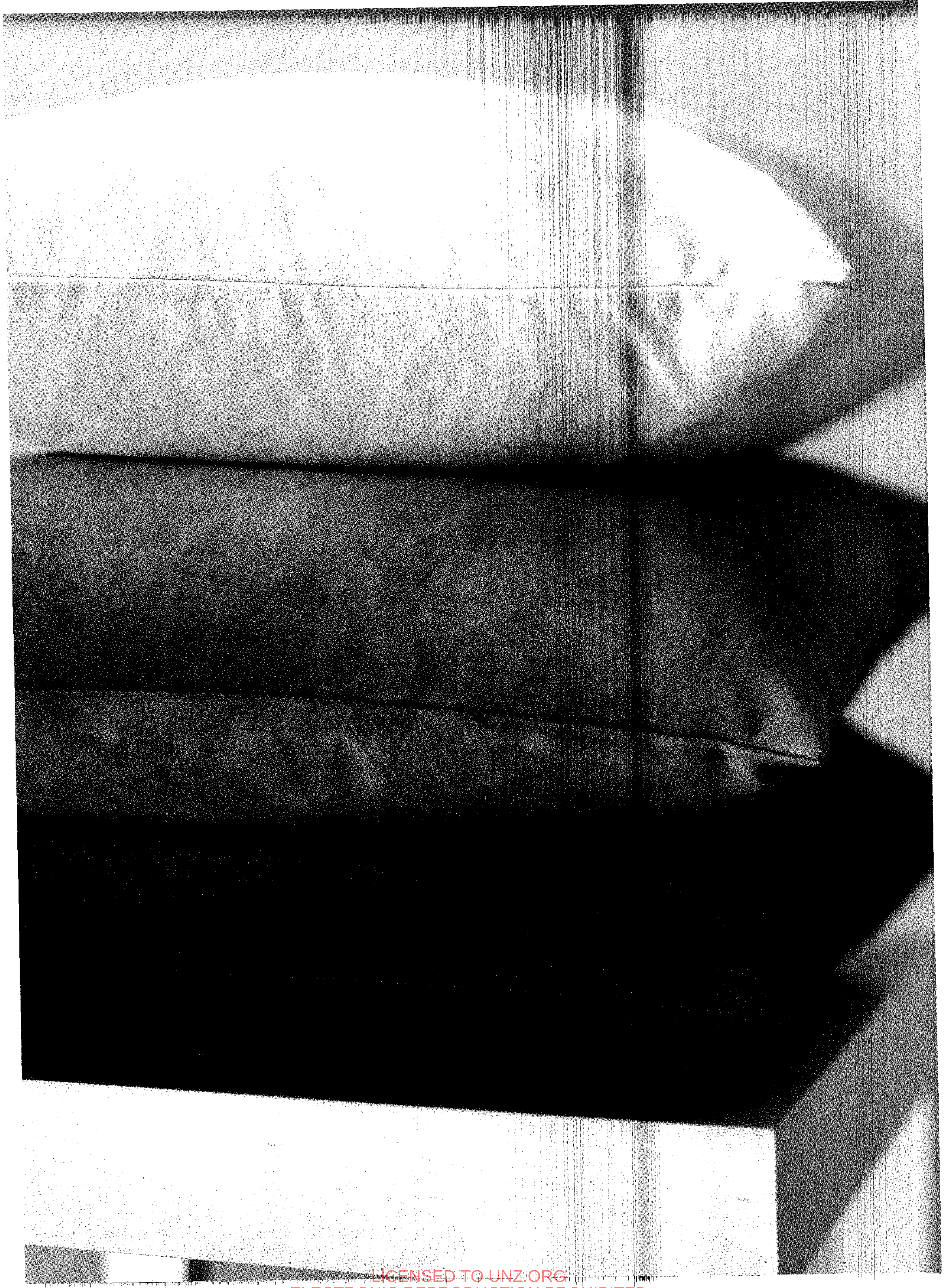

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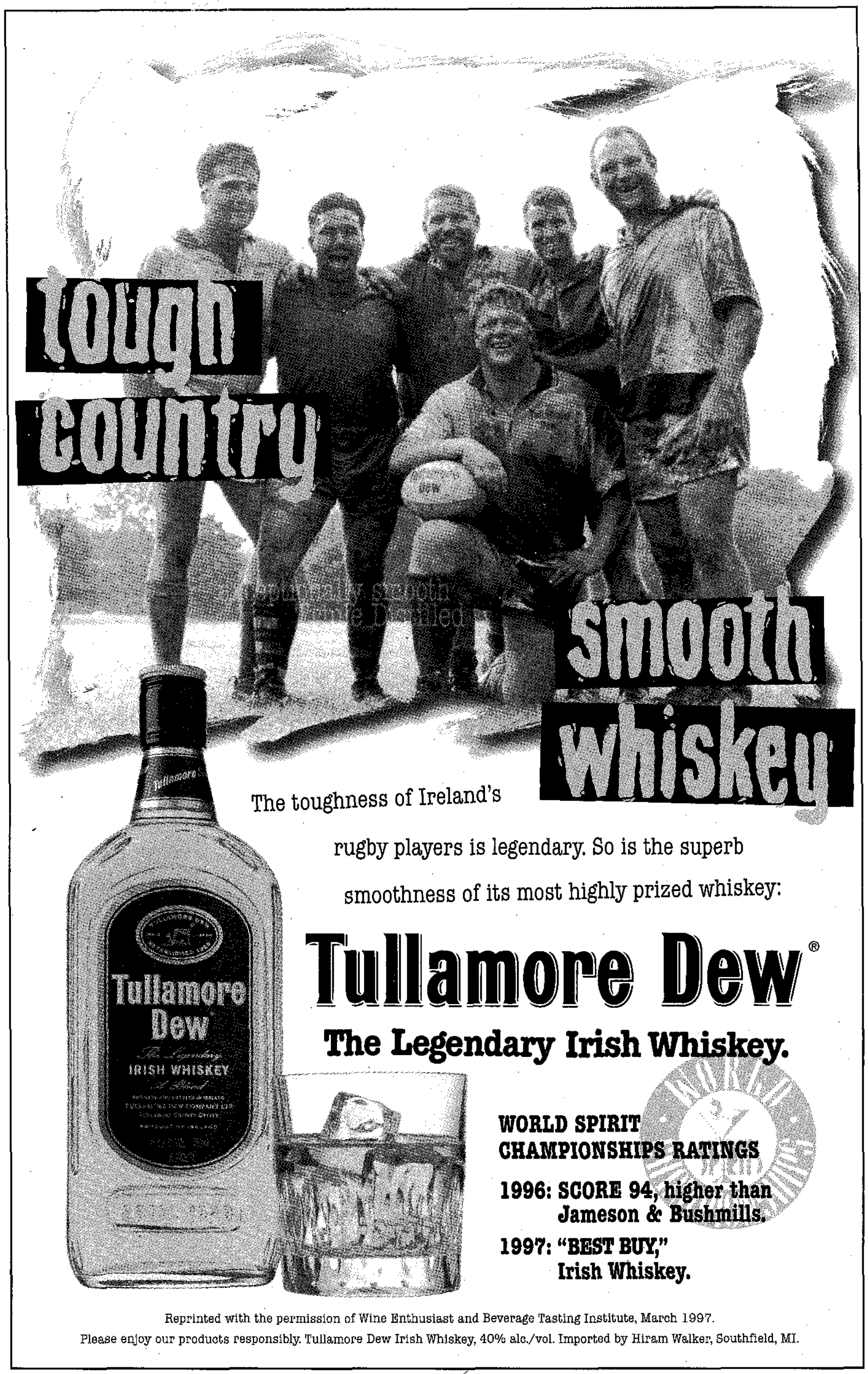
Odd, too, how this happened. Back in January, Ferraro tried to make Green and Schumer sign a "pledge" proscribing personal attacks. They demurred, and the editorial boards whacked her around at the very idea. But she won this argument: What she hoped for is exactly what has come to pass.

And so Ferraro will pass this entire campaign without a negative word uttered against her (unless, of course, she wins the primary; insiders' money leans toward Schumer, with the acknowledgment that it could be any of the three). You might say it's karmic recompense for the way Holtzman and Abrams went at her in 1992, but—nothing? Her congressional papers repose in boxes in a forlorn archive at Marymount Manhattan College. She still refuses to make them public, which leads some people to suspect that dark secrets about the family business are therein buried. Another issue was raised two weeks ago in the *Village Voice,* when Wayne Barrett wrote that she and her husband were putting together a deal to build a hotel near the Foxwoods casino just as she went on *Crossfire* explaining the salutary civic benefits of casino gaming. This isn't Watergate, but it's certainly worth a question. Something tells me D'Amato will ask it.

Schumer has not pounced, as consultant Norman Adler puts it, "probably because everyone thought he'd be the first." Green has decided that Schumer is the real front-runner, so he has set his sights on Schumer's voting record. Ferraro has lost her cool on a few occasions, but she can't go negative, first because she doesn't have the money for attack ads, and second for fear of getting it in kind (and if she does attack, we'll know she's in serious trouble).

The flaccid nature of the campaign isn't good for voters, who haven't focused; won't be helpful to the winner; and is based on a misunderstanding of recent history. Abrams did not lose to D'Amato in 1992 because of the primary. He lost because he ran a stupid general-election race, calling D'Amato a "fascist," which gave D'Amato the opportunity to turn it into an ethnic slur (Al D'Amato, Mr. P.C.!) and manufacture tears for the cameras. Also, D'Amato's hyperbolic TV ads about Abrams's being late in paying property taxes on his upstate house, which the senator used to make Abrams look like Al Capone. Also, D'Amato's "promise" that, if re-elected, he'd never run again. The lesson of '92 is not that dirty loses. It's that dirty wins. ▬



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Don't Blame Me

Your 401(k) tanked and your portfolio took a beating—and you'd rather we not even discuss that tech stock you loaded up on. You need someone to blame. Now.

IN THE WAKE OF LAST WEEK'S MARKET meltdown, it's only natural to look for someone or something upon whom we can pin this chaos, someone who could go on national television and say, "I did have improper relations with the stock market," or something along those lines. Of course, the big difference between the free market and a centrally planned economy is that no one person is ever really at fault for what the market does; still, it's both irresistible and satisfying to hunt down culprits. Besides, the spirit of the times demands blame, if only as a prelude to a (nationally televised, if possible) plea for forgiveness. So let the finger-pointing—and the healing—begin.

1. BORIS. The proximate cause of the market sell-off was the collapse of the Russian ruble and Boris Yeltsin's dismissal of his entire cabinet. But while certain American banks (including Bankers Trust, Citicorp, and Republic New York) have suffered substantial losses as the result of Russian loans, and while certain securities firms and hedge funds (including Salomon Smith Barney, Credit Suisse, and Morgan Stanley) have incurred major—in some cases, *immense*—trading losses, Russia's economy is simply too small to have a meaningful impact on the value of U.S. equities, as nearly everyone has pointed out.

But the Russian crisis did magnify doubts about the so-called emerging markets and raised the specter of a collapsing Russian market's sparking sell-offs in neighboring countries. More important, though less obviously, the chaos in Russia interrupts the grand narrative of U.S.-style capitalism's uninterrupted march across the globe. One of the key elements of the bullish scenario that's been driving the stock market for the past five years has been the idea that the end of the Cold War and the spread of free-market capitalism throughout the world have created a historically unprecedented environment for American corporations, especially the large multinationals. Every Russian was going to shave with Gillette razors, drink Coke, and eventually use a Wintel computer. Well, Russia may right itself, but what we're seeing now is the possibility that Russians will be too busy burying silverware in their backyards and selling goods on the black market to really get into the Coke-swilling, Windows 98–loving swing of things. Free markets need nurturing to survive. They don't just win by showing up.

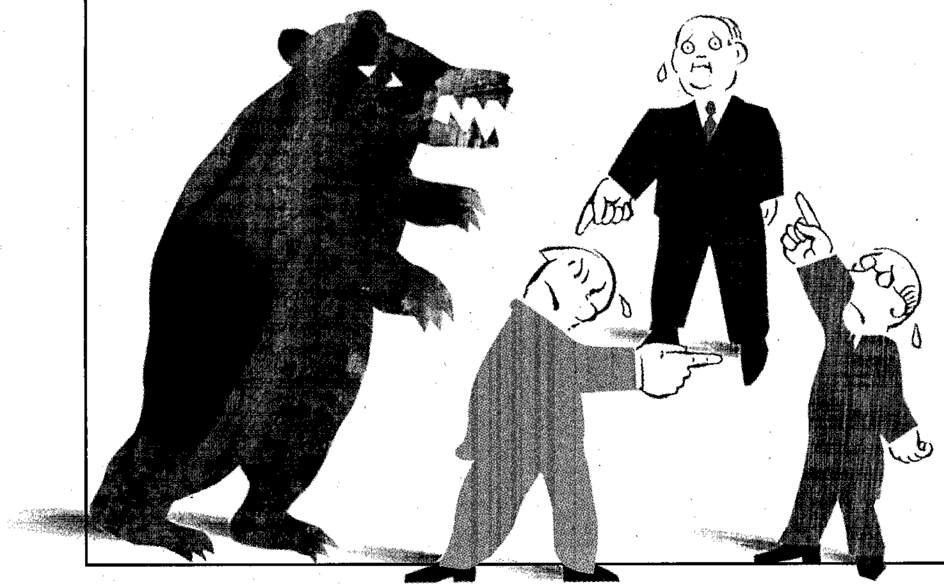
2. NOT BORIS; THE WEST. Although Boris Yeltsin has in general behaved like a drunken lout with no real understanding of how markets are supposed to work, he really was dealt a bad hand. The West, which failed to come up with a meaningful aid package in the early days of Yeltsin's regime and which also forced Russia to assume the Soviet Union's crushing debt load, always seemed more interested in keeping Russia weak than in helping it do what was, in any case, almost impossible to imagine—namely, conjure a working market economy out of nothing. So now we'll reap what we sowed.

3. LINDA TRIPP. Here's a woman who obviously wasn't thinking about her 401(k) when she wore the wire. How many stomach-turning details of Oval Office groping can an already queasy market bear?

4. THE IMF. The International Monetary Fund has received more criticism in the past ten months than it had in its entire previous existence, so let's just pile on. When the Asian crisis erupted last summer, breaking out first in Thailand and then quickly spreading to neighboring economies, the IMF did an excellent job of making a bad situation worse. Its insistence that the way to deal with weakening currencies and panicked investors was to raise interest rates and slash government spending was just too simplistic.

Obviously, this stuff is incredibly complicated. Countries like Thailand and South Korea needed to restore the confidence of international investors in their economies. And certainly it's hard to do that if investors think your governments are buying Porsches for the president's many nephews and nieces while subsidizing huge companies—like the Korean *chaebols*—that use eighteen workers to make a product (instead of, say, three Japanese workers). So there was something to the idea that these governments needed to show some self-control, perhaps by trimming budgets. But throwing struggling economies into recession doesn't seem like the best way to get foreign investors to say, "Now, these guys, these guys know what they're doing."

5. WALTER FORBES AND AL DUNLAP. As head of tele-shopping giant CUC International, Walter Forbes presided over a corps of managers who, when they couldn't meet analysts' expectations for a quarter, simply made the numbers up. (Who knew business could be this easy?) Forbes still insists he knew nothing



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about the fraud. Dunlap, meanwhile, destroyed Sunbeam by stuffing products into sales channels, essentially stealing revenue from future quarters by selling goods in the current quarter at bargain prices. Together, the CUC and Sunbeam debacles have made investors justifiably skittish about what are, after all, the most important tools they use to value companies: earnings reports and balance sheets.

6. THE BANKS. Of course, it's *always* the banks' fault. In boom times, banks are always susceptible to the illusion that debtors are essentially risk-free, which encourages the banks to lend a lot more money than they should to a lot more dubious people than they should. But speculative credit bubbles—which happen when people take bank money and either buy stocks or build white-elephant hotels—always burst. They don't burst because what goes up must come down. They burst because the investment the credit fuels isn't productive. Whether you build a computer-chip factory at a time when the industry is already suffering from oversupply or a lovely glass tower in Hong Kong when the real-estate market is already oversaturated, the effect is the same.

7. THE HONG KONG MONETARY AUTHORITY. Hong Kong has always been hailed as a bastion of free-market capitalism. So it's a little perplexing when the government decides to spend millions of dollars buying stocks in a futile effort to crush short-selling speculators and revive the worst economy in the island's history. But you can't fix the underlying economy by buying stocks, any more than you can make it less hot outside by changing a thermometer reading.

8. THE PERMA-BULLS. The unbelievable rise in the stock prices of the stock market's darlings—Microsoft, Intel, GE, and Coke, to name a few—meant that they had to deliver consistently rapid earnings growth if they were going to justify their market caps. What we saw last week was, of course, an overreaction, a panic in response to a perceived change in market sentiment. But that change was a response to fundamental problems in the "stocks can't fall" scenario. The perma-bulls, who urged this market higher even after most valuations had lost all touch with reality, fed investors' illusions that we had entered a new, recession-free era in which all you had to do was put money into a 401(k) to retire a millionaire. Ten years from now, the S&P 500 will be (continued on page 57)

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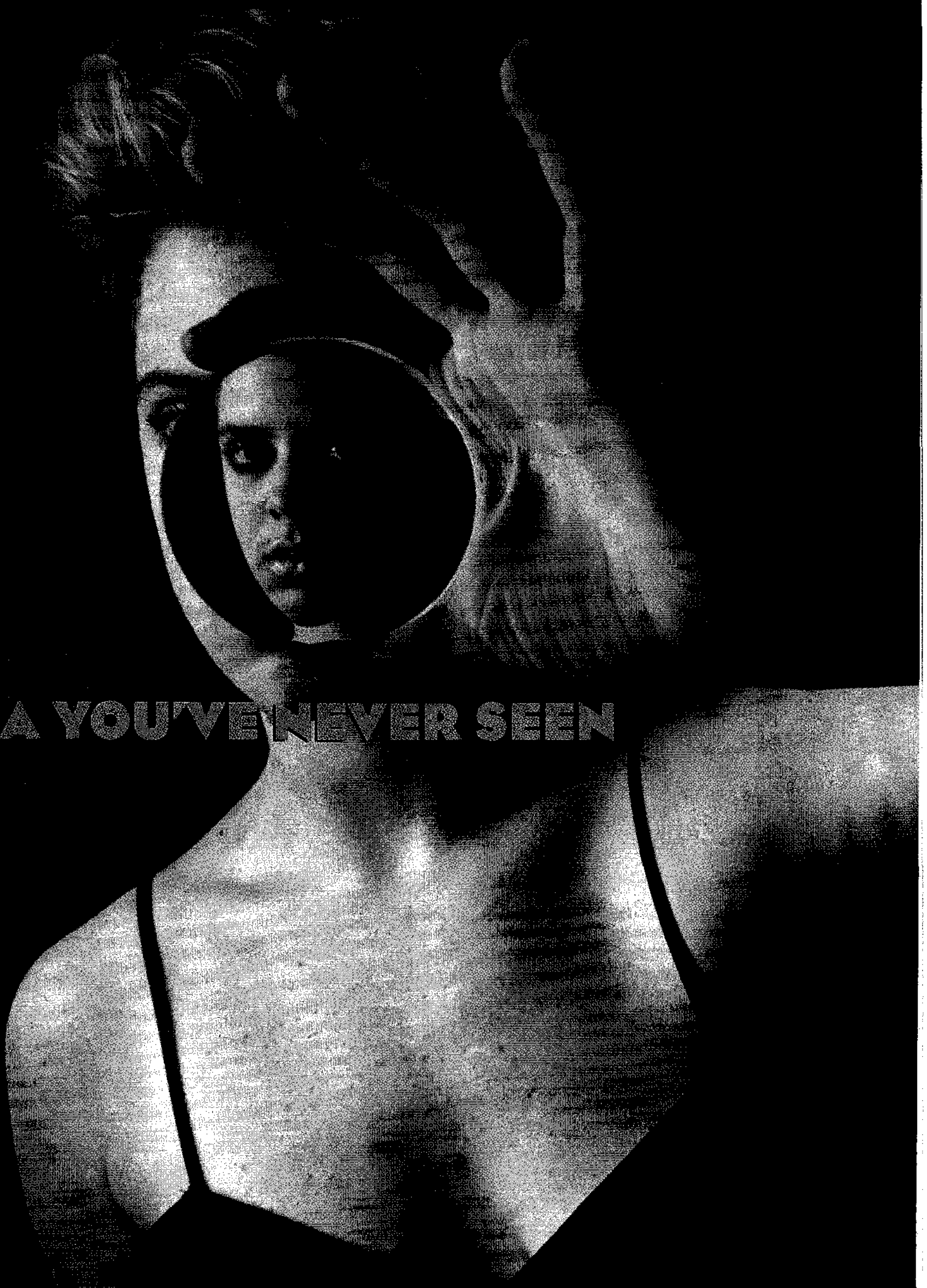

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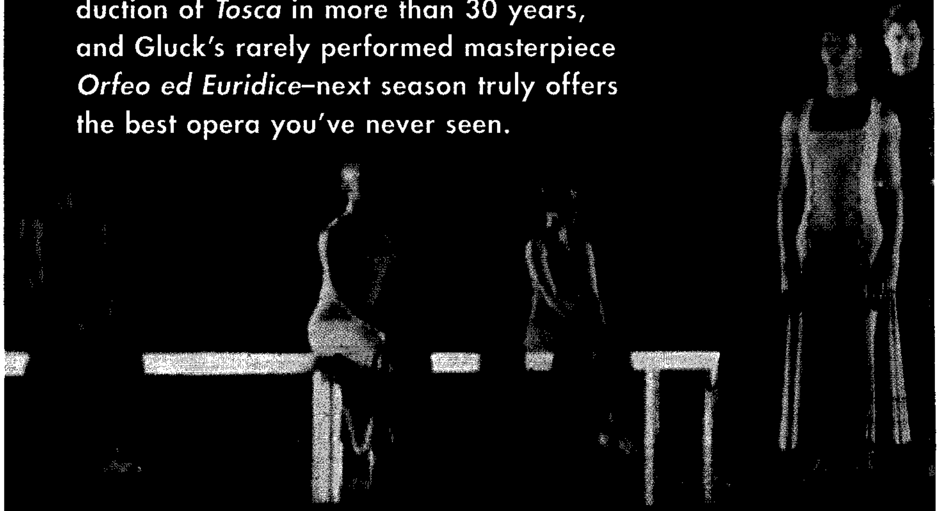

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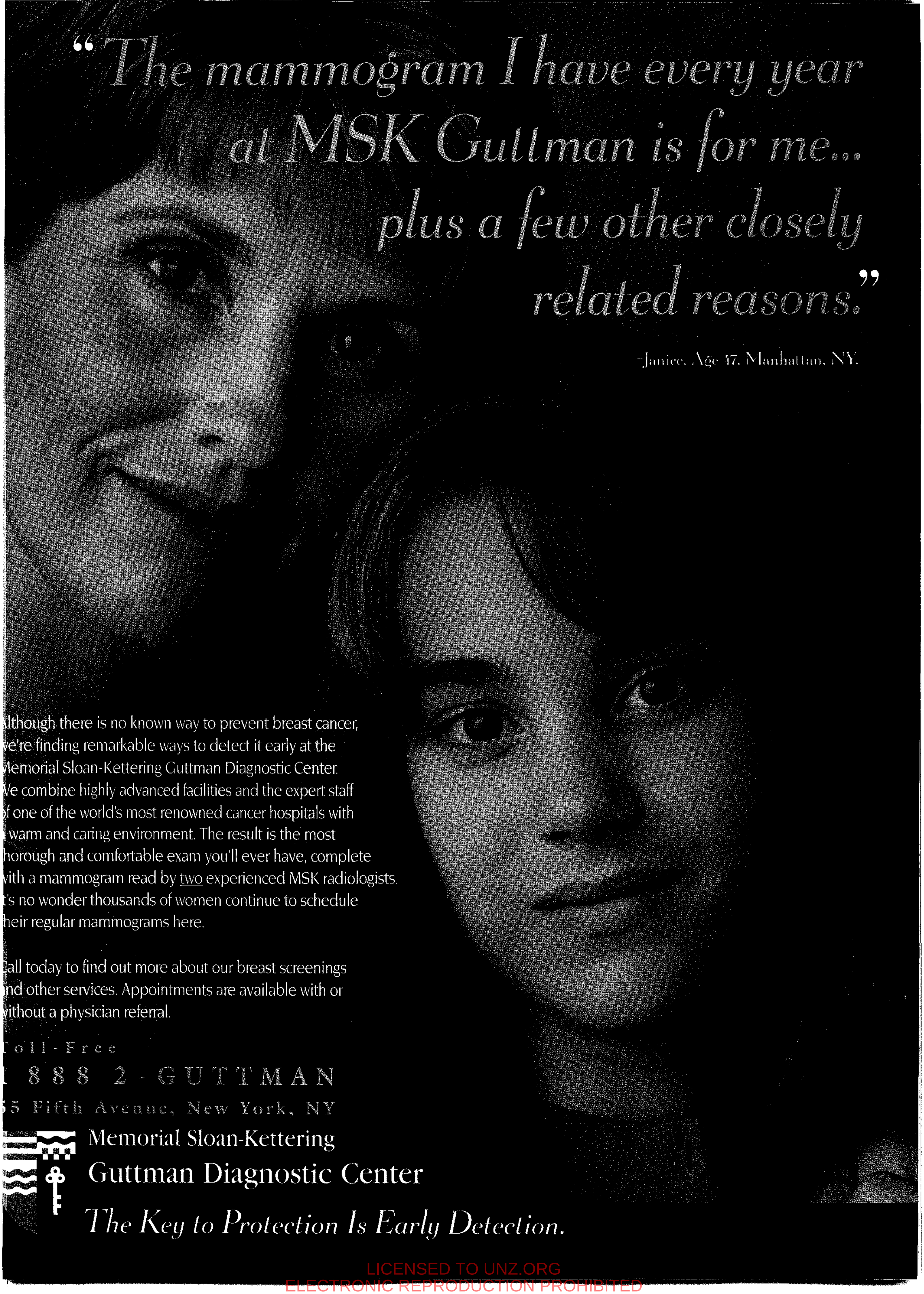
RIGOLETTO Verdi 1851
HANSEL AND GRETEL• Humperdinck 1893
LA BOHÈME Puccini 1896
TOSCA• Puccini 1900
MADAMA BUTTERFLY• Puccini 1906
L'HEURE ESPAGNOLE Ravel 1911
& **L'ENFANT ET LES SORTILÈGES** Ravel 1925
THE CUNNING LITTLE VIXEN Janáček 1924
INTERMEZZO• R. Strauss 1924
CARMINA BURANA Orff 1937
& **THE SEVEN DEADLY SINS** Weill/Brecht 1933
LIZZIE BORDEN• Beeson 1965
OF MICE AND MEN• Floyd 1969

• *new production*



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NEW PRODUCTION

OF MICE AND MEN

OF MICE AND MEN
Music by Carlisle Floyd
Libretto based on John Steinbeck's novella

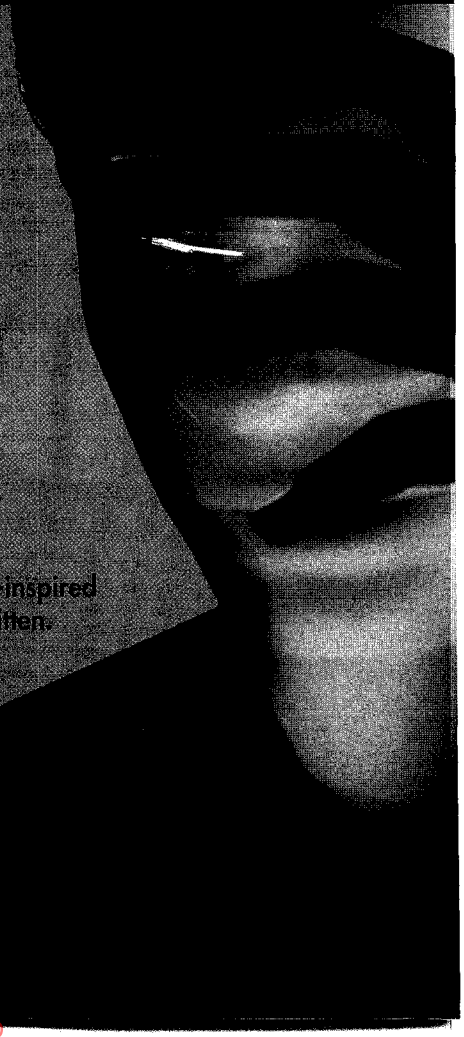
Nov 7, 13, 15(m), 19, 21(m)

Performed in English
with supertitles

Co-produced with Glimmerglass Opera

Carlisle Floyd transformed this depression-era American classic into a work of soaring musical eloquence and dramatic flair. *New York* magazine says this stunning new production "makes an ideal complement to Steinbeck's powerful imagery and haunting archetypes." Anthony Dean Griffey, a dramatic tenor whom *The New York Observer* describes as "an unforgettable Lennie" makes his City Opera debut.

GIOVANNI

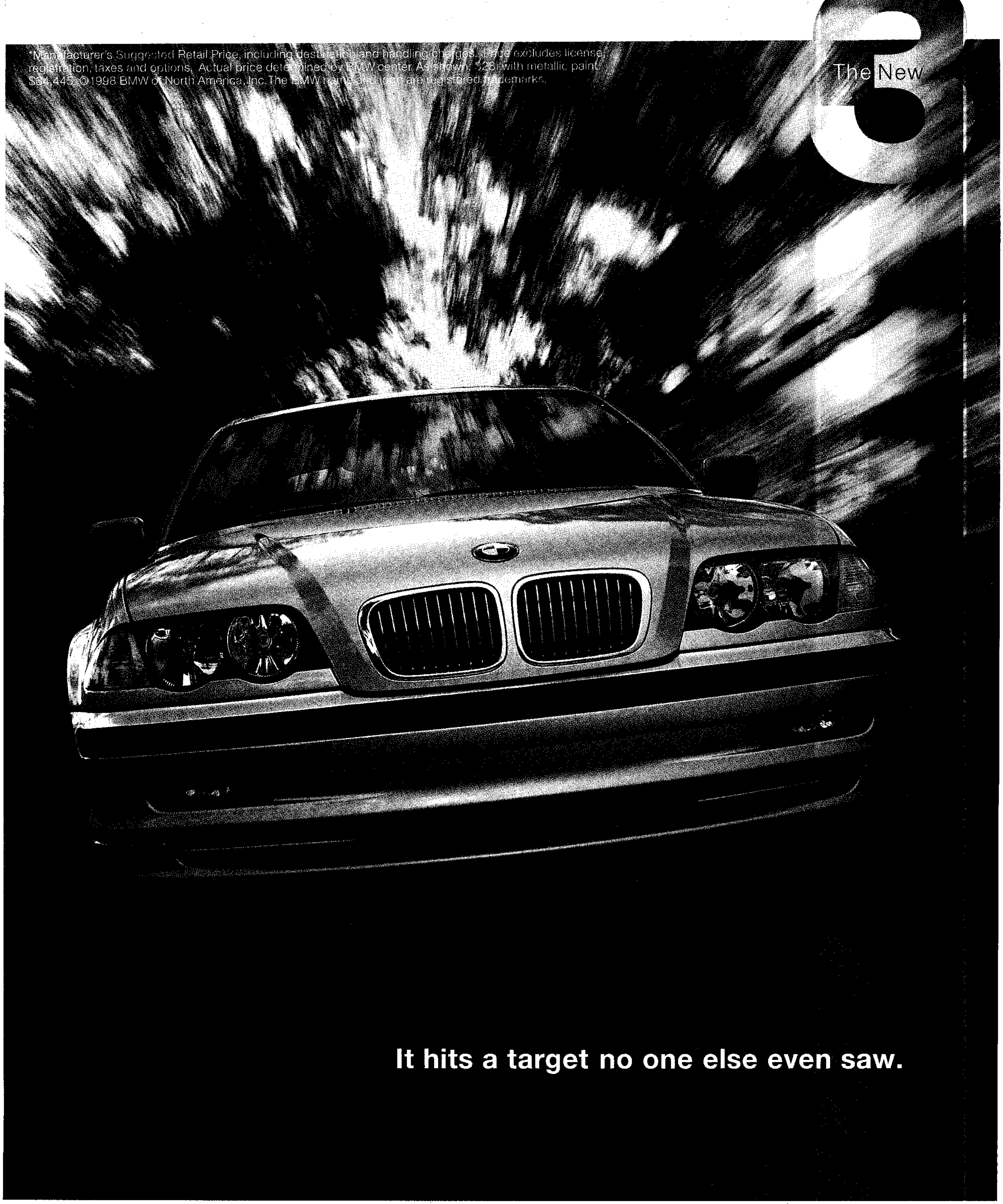


DON GIOVANNI
Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

Mar 30, Apr 2, 8, 11(m), 14, 17(m), 20, 23, 25(m)

Performed in Italian with English supertitles

Many critics insist that Mozart's Don Juan-inspired masterpiece is the greatest opera ever written. Critics have called this production by Broadway's Harold Prince "marvelous, as funny and exciting as it is beautiful."



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NEW PRODUCTION

ORFEO

ORFEO ED EURIDICE
Music by Christoph Willibald Gluck
Libretto by Raniero de' Calzabigi

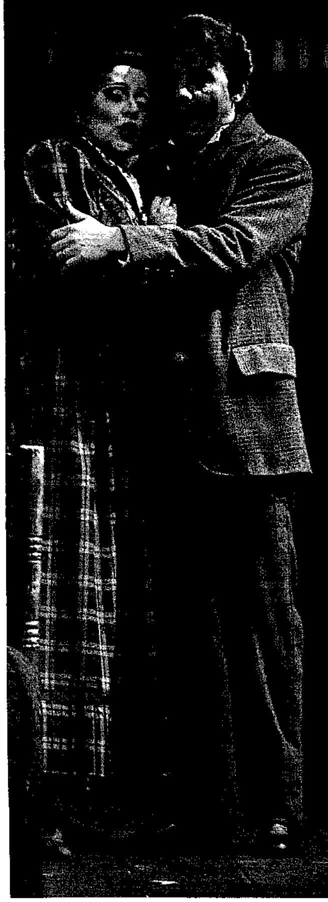
Oct 6, 10, 13, 16, 21, 23

Performed in Italian with English supertitles

Co-produced with the
English National Opera

(Audience guidance: production contains extensive nudity.)

Gluck's operatic retelling of the Orpheus legend probes the depths of human emotion. Director/choreographer Martha Clarke, who brilliantly staged last season's *Marco Polo*, returns to direct a beautiful and moving production of this rarely performed Gluck masterwork.



BOHÈME

LA BOHÈME
Music by Giacomo Puccini
Libretto by Giuseppe Giacosa & Luigi Illica, based on *Scènes de la vie de Bohème* by Henry Mürger

Mar 5, 6(m), 12, 13(m), 16, 20, 27, 28(m),
Apr 1, 3, 4(m), 9, 10(m)

Performed in Italian with English supertitles

Puccini's lyric tragedy, the most beloved opera of the last 100 years, returns in a production *The New York Times* finds "colorful" and "effective." The *New York Post* says City Opera's production is "genuinely touching, placing us exactly where Puccini wanted us to be."

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This exhibition is made possible by NationsBank and BankAmerica. Generous support is also provided by The Henry Luce Foundation, Inc., The David Geffen Foundation, EXOR America (Agnelli Group), the Eugene V. And Clare E. Thaw Charitable Trust, TDI, and the Federal Council on the Arts and the Humanities.

Jackson Pollock working on a painting on glass, November 1950. Frame from a color film by Hans Namuth and Paul Falkenberg.
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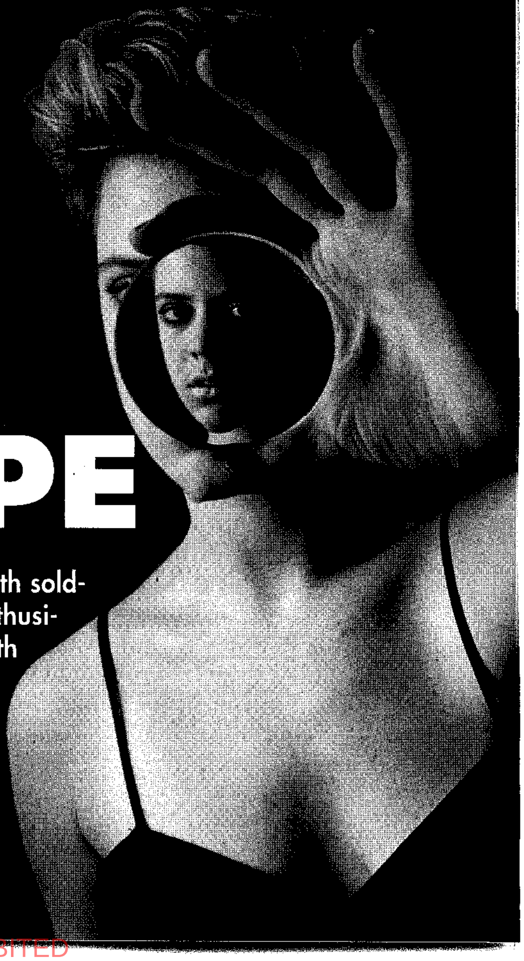
THE SEVEN DEADLY SINS
Music by Kurt Weill
Text by Bertolt Brecht

CARMINA BURANA
Music by Carl Orff
Text by the composer, after the Benediktbeuren manuscript

Sep 12(m), 12, 19, 20(m), 25,
Oct 2, 3(m), 11(m)

Sins performed in English with supertitles
Carmina performed in Latin with English supertitles

This acclaimed double-bill of pivotal 20th-century works played to standing-room-only audiences in 1997. *Newsday* praised director Anne Bogart's *The Seven Deadly Sins* as a "high-voltage production." The *New York Post* hailed Donald Byrd's *Carmina Burana* as "vibrantly energetic."



NEW PRODUCTION

PARTENOPE

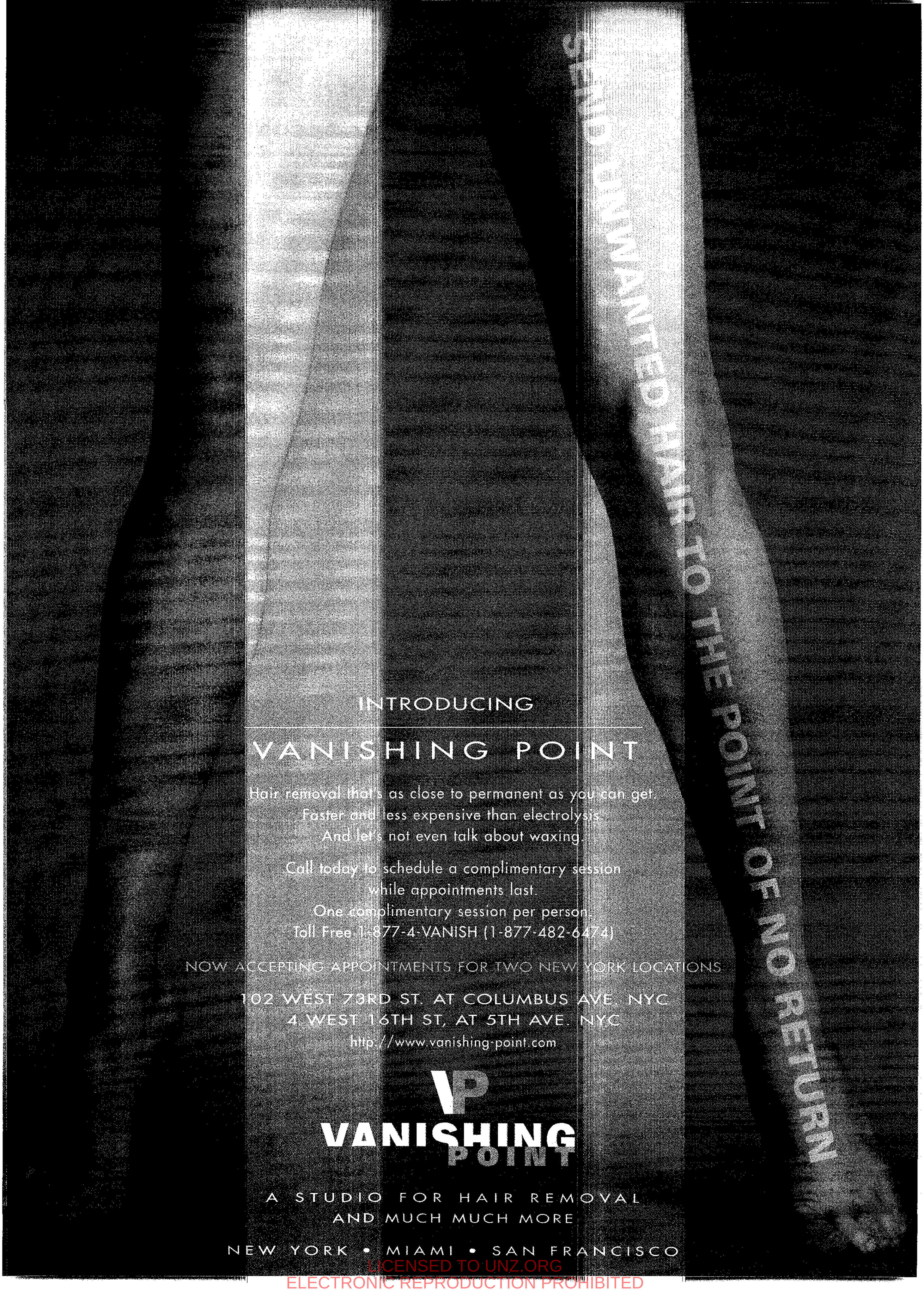
PARTENOPE
Music by George Frideric Handel
Libretto after Silvio Stampiglia's *La Partenope* set by Manzo and by Caldara

Sep 11, 16, 19(m), 22, 26

Performed in Italian with English supertitles

Co-produced with Glimmerglass Opera

City Opera's Handel cycle began with sold-out performances of *Xerxes* and enthusiastic praise. The cycle continues with a new production of Handel's fast-paced comedy on the art of love and war, *Partenope*. Soprano Lisa Saffer, whom London's *Independent* describes as "an ethereally bright coloratura soprano," sings the title role.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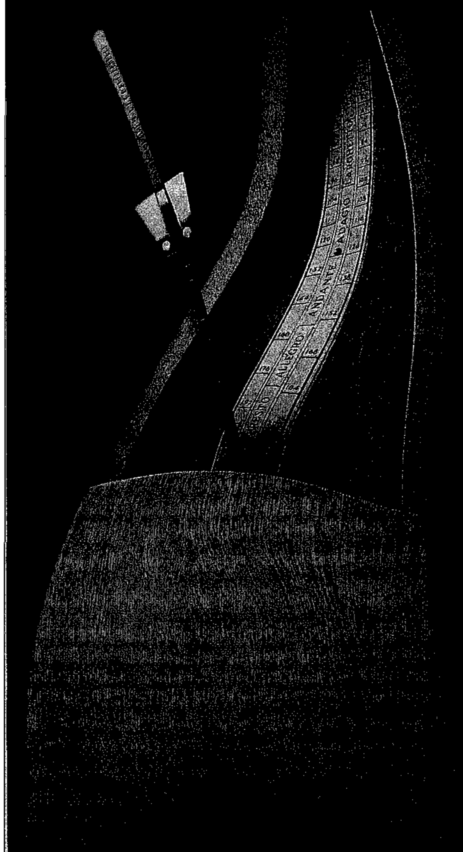


L'HEURE/ L'ENFANT

L'HEURE ESPAGNOLE
Music by **Maurice Ravel**
Libretto by **Franc-Nohain**,
after his own comedy

L'ENFANT ET LES SORTILÈGES
Music by **Maurice Ravel**
Libretto by **Colette**
(Sidonie-Gabrielle Colette)

Mar 19, 25, 27(m), Apr 3(m), 7, 10

Performed in French with English supertitles

French repertory supported by
The Florence Gould Foundation.

A rare opportunity to hear Maurice Ravel's witty *L'Heure Espagnole* and enchanting *L'Enfant et les Sortilèges*. *New York* magazine says this Maurice Sendak-Frank Corsaro double-bill "bubbles with inventive wit, color and fancy." Ravel's music, "is permeated with entrancing sounds, delectable tunes and childlike wonder."

LIZZIE BORDEN
Music by **Jack Beeson**
Libretto by **Kenward Elmslie**,
based on a scenario by Richard Plant

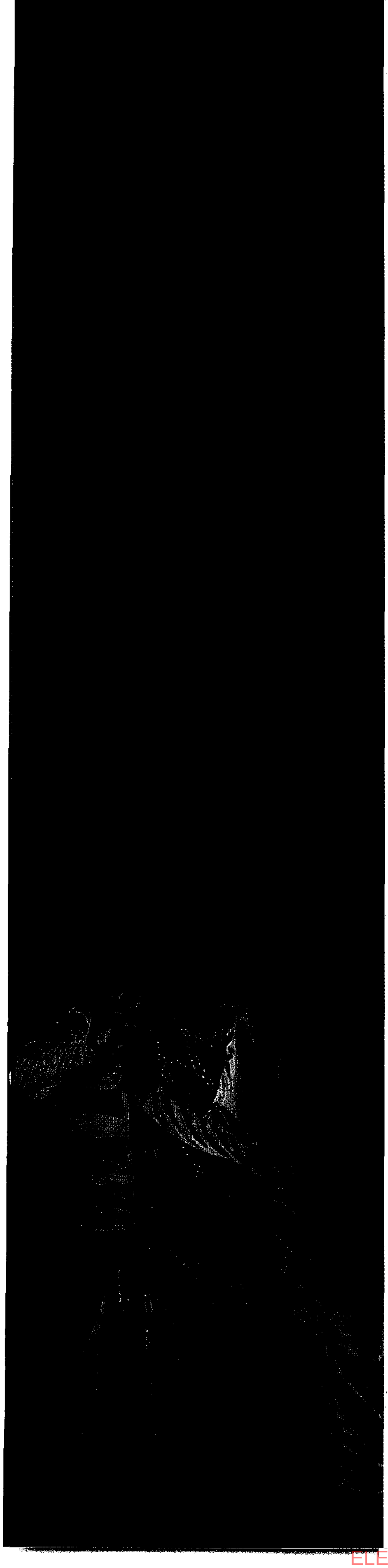
Mar 6, 10, 13, 18, 21(m), 24(8pm)

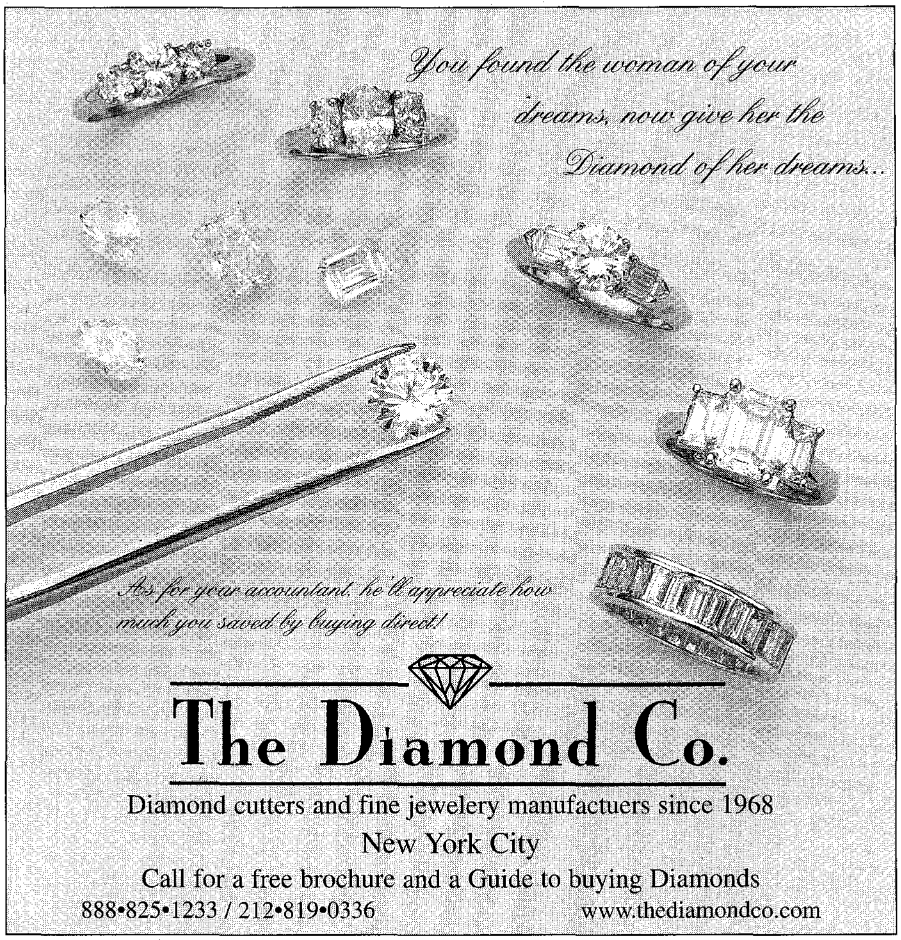
Performed in English with supertitles

Co-produced with Glimmerglass Opera

Ongoing support of American repertory is generously provided by AT&T. Funding has also been provided by supporters of the Christopher Keene Repertory Project. This production has been made possible by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center.

Composer Jack Beeson turned this psychologically thrilling 19th-century crime story into what *Newsday* terms a "brilliant work of music theater." *Opera* magazine calls this production "so skillful that you believe every single minute of it," and says the "superb" Phyllis Pancella as Lizzie "has as many levels as her multi-layered, fascinatingly coloured mezzo." The incomparable Lauren Flanigan plays the role of Lizzie's ill-fated stepmother.





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THE CUNNING LITTLE VIXEN
Music by Leoš Janáček
Libretto by the composer, after the novel
Liška Bystrouška by Rudolf Těsnohlídek
English translation by Robert T. Jones and
Yveta Synek Graff

Nov 1(m), 5, 7(m), 12, 14

Performed in English with supertitles

BARBER

IL BARBIERE DI SIVIGLIA
Music by Gioachino Rossini
Libretto by Cesare Sterbini,
after the play by Beaumarchais

Sep 24, 27(m), 30, Oct 3, 7, 10(m), 15

Performed in Italian with English supertitles

Rossini's wit and genius abound in a work Giuseppe Verdi termed "the most beautiful *opera buffa* in existence." Mezzo soprano Kristine Jepson, whom *The New York Times* calls an "ascending star," sings Rosina in this delightful City Opera signature piece.

This poignant allegory about a fox fighting for survival contains some of Janáček's most beautiful music. With its stunning Maurice Sendak costumes and set, "City Opera's production is justly famous," says the *New York Post.* *Opera Monthly* describes the rarely performed score as "marvelous... full of rapturous, shimmering, delightful music."

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–The New Yorker

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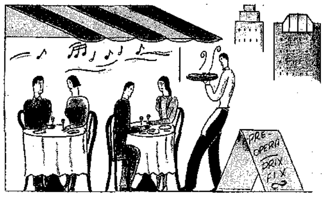

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Illustration by Jeff Jackson

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INTERMEZZO
Music by Richard Strauss
Libretto by the composer
English translation by Andrew Porter

Apr 13, 16, 18(m), 21, 24

Performed in English with supertitles

Production support is provided by the Mary and Donald Oenslager Fund. This production has been made possible by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center.

The New York City stage premiere of one of Richard Strauss' most magnificent scores features soprano Lauren Flanigan as the woman at the center of it all. *Opera News* says this production is "a beautifully realized, simple yet sophisticated staging" of Strauss' witty domestic comedy.

NEW PRODUCTION

TOSCA

TOSCA
Music by Giacomo Puccini
Libretto by Giuseppe Giacosa & Luigi Illica,
based on Victorien Sardou's play *La Tosca*

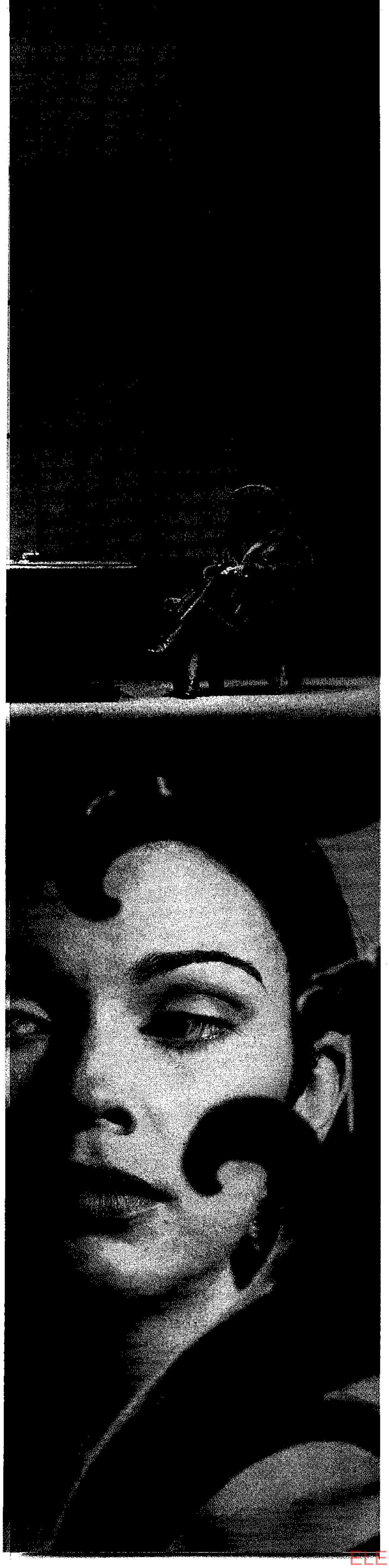
Sep 10(6:30pm)▾, 13(m), 15, 18, 23, 26(m),
Oct 1, 4(m), 9, 14

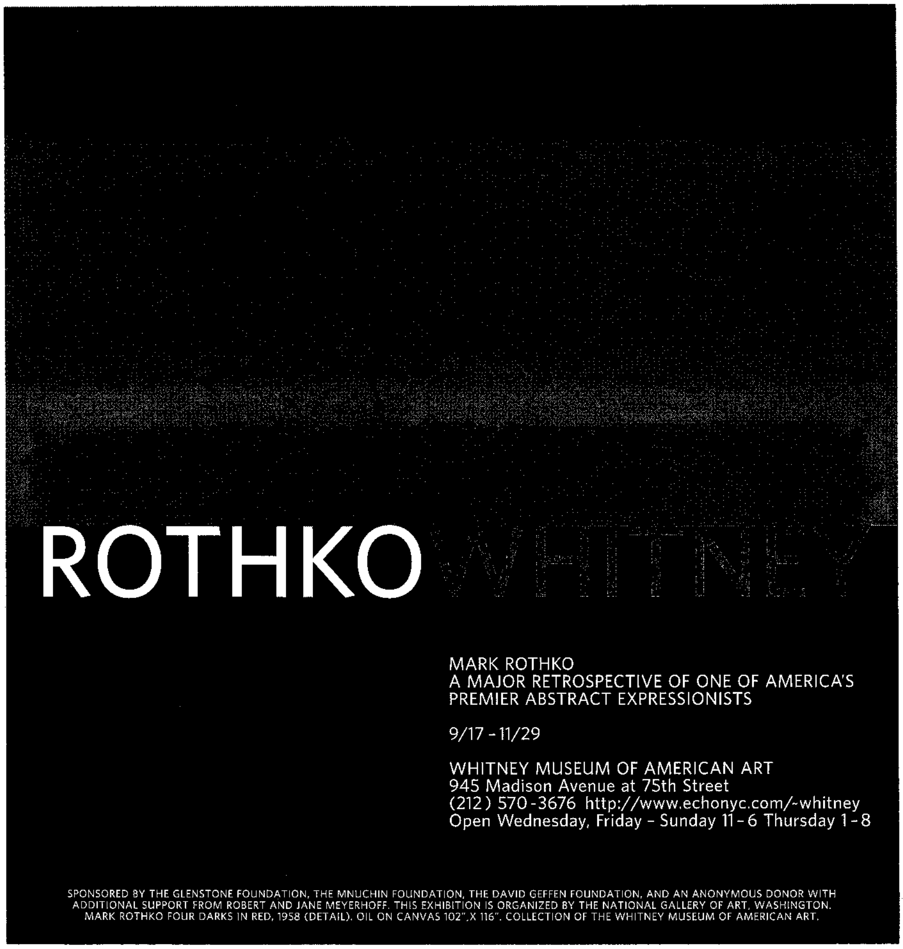
Performed in Italian with English supertitles

Co-produced with Glimmerglass Opera

▾Fall Opening Night Gala. For information, call (212) 870-5613.

In the company's first new production of Tosca in more than thirty years, Isabelle Kabatu, "a soprano of stunning dramatic presence and vocal amplitude" (*NY Observer*), sings the title role. *New York* magazine says director Mark Lamos gives "a model of how to freshen a repertory piece."





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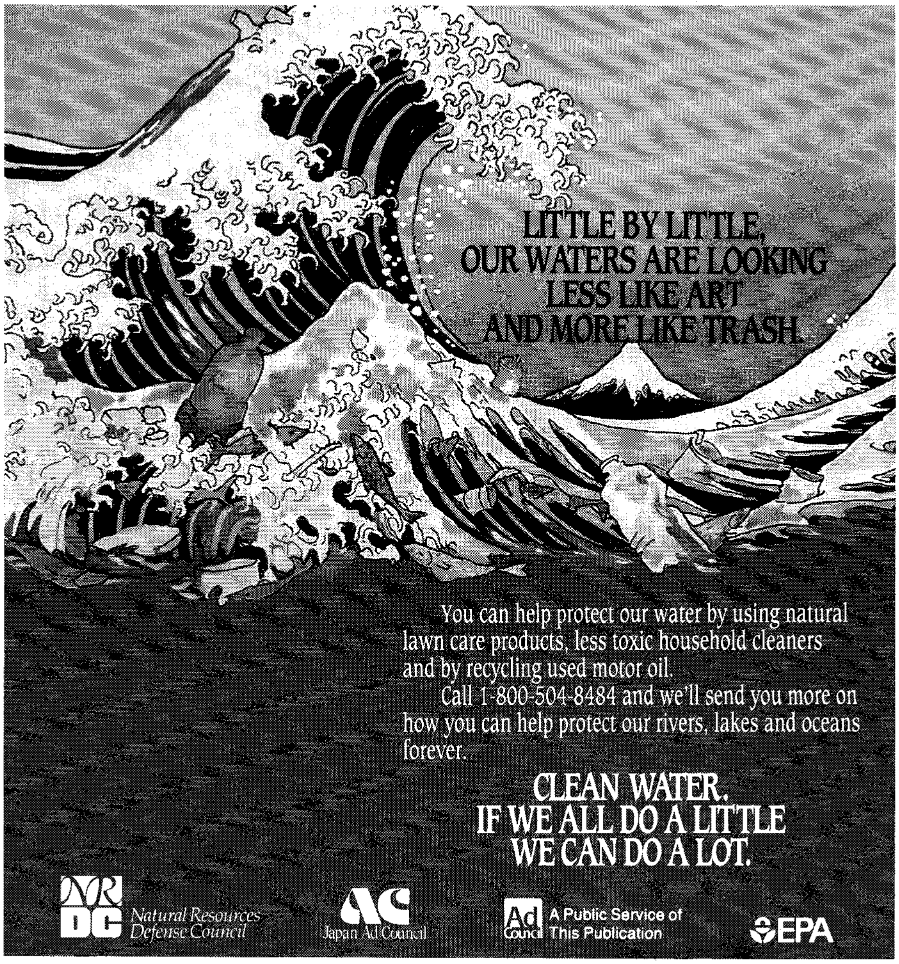

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NEW PRODUCTION

BUTTERFLY

MADAMA BUTTERFLY
Music by Giacomo Puccini
Libretto by Giuseppe Giacosa & Luigi Illica, after the drama by David Belasco

Nov 17, 20, 22(m), Mar 7(m), 11, 14(m), 17, 20(m), 23, 26, Apr 15, 17, 22, 24(m)

Performed in Italian with English supertitles

Co-produced with Glimmerglass Opera

This is an extraordinary new production of Puccini's Japanese-inspired lyric tragedy from director Mark Lamos. When it premiered at Glimmerglass last year, *New York* magazine said "even those who think they've been overexposed to Puccini's perennial are likely to be recaptured by this sensitive production"—the first new City Opera production of this masterpiece in many years.

RIGOLETTO

RIGOLETTO
Music by Giuseppe Verdi
Libretto by Francesco Maria Piave
after the tragedy *Le roi s'amuse* by Victor Hugo

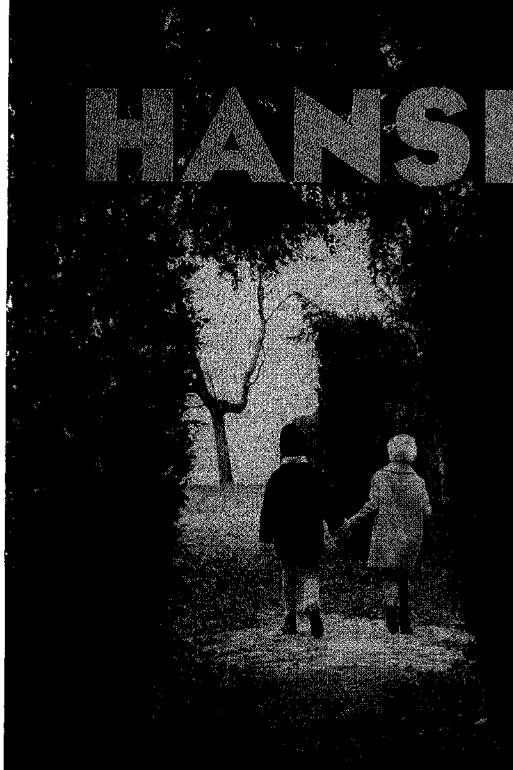
Oct 24(m), 29, 31, Nov 6, 8(m), 14(m), 18, 21

Performed in Italian with English supertitles

Subtle characterization and radiant melody blend in this richly layered tale of love and treachery. Director Christopher Mattaliano takes a fresh look at what is often called Verdi's first unqualified masterpiece. Conductor Marco Guidarini, who has become a favorite at many of Europe's most important opera houses, makes his New York debut.

HANSEL & GRETEL

NEW PRODUCTION



HANSEL AND GRETEL
Music by Engelbert Humperdinck
Libretto by Adelheid Wette, after the tale
by the Brothers (Wilhelm and Jacob) Grimm
English translation by Cori Ellison

Oct 17(m), 17, 18(m), 22, 24, 25(m), 30, 31(m)

Performed in English with supertitles

Co-produced with the Los Angeles Music Center Opera

This production has been made possible by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center.

Since its premiere in 1893, Humperdinck's timeless fairy tale opera has enjoyed constant and extraordinary success. This new production, set in the mysterious streets of 1890's Manhattan and an enchanted Central Park, renders the work's lush romanticism with fresh insight and imagination.

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Tues. - Thurs. eves. at 7:30pm, Fri. & Sat. eves. at 8pm, Sat. & Sun. mats. at 1:30pm, except where noted.

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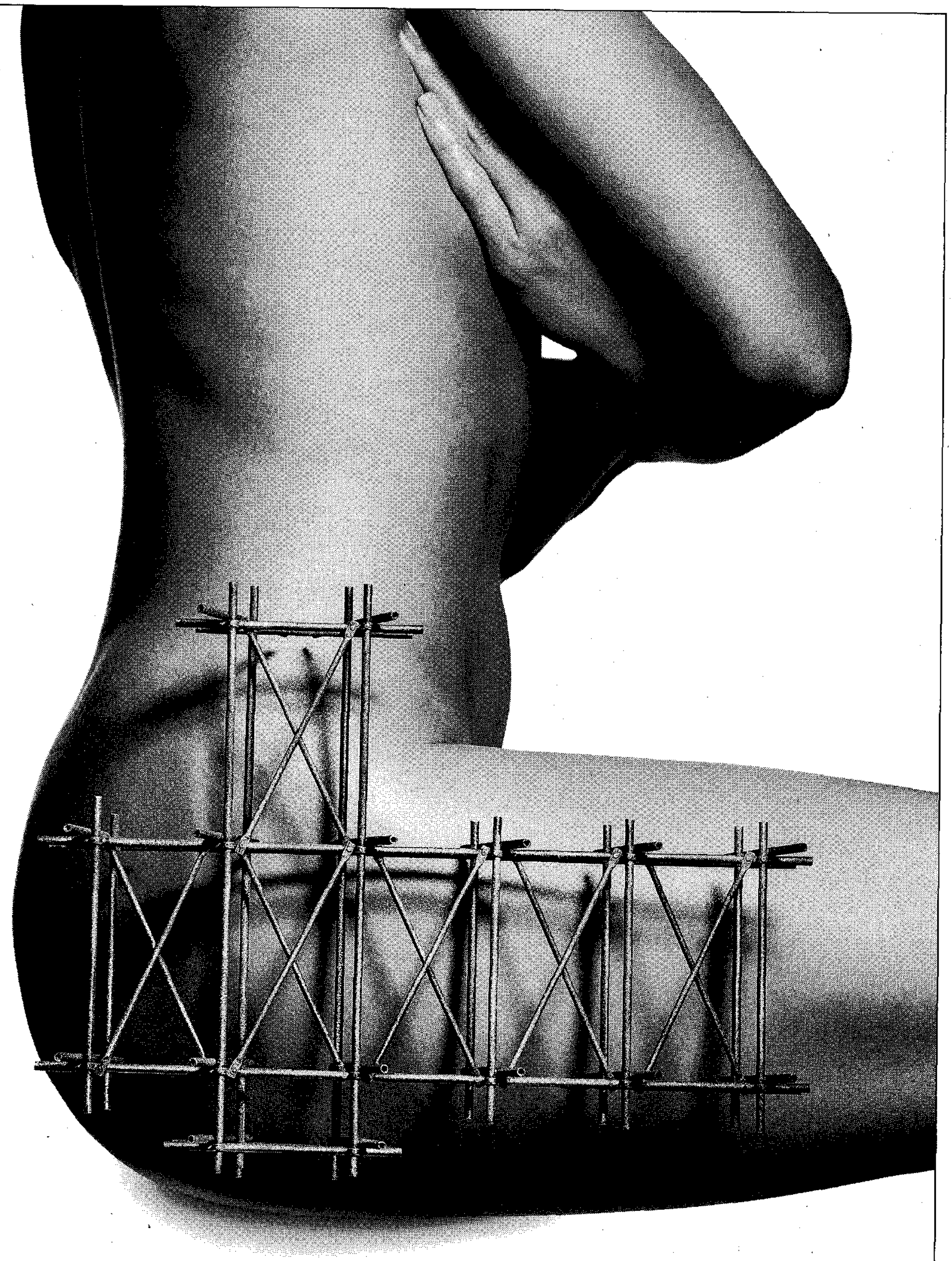

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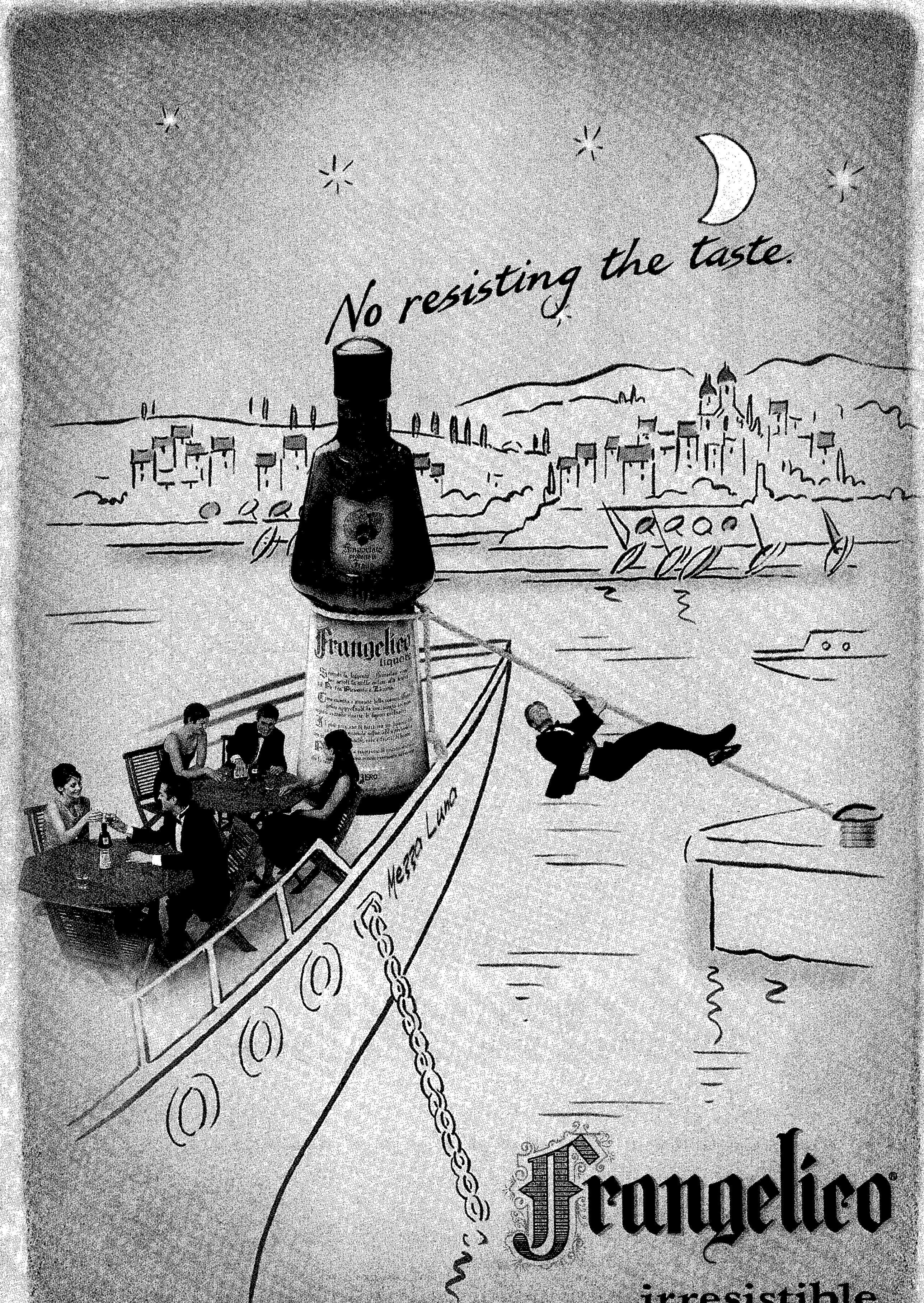
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Surowiecki *continued from page 36*

higher than it is at this moment. But if there's a circle of Dante's hell labeled "The Irresponsible," the perma-bulls are there.

9. JAPAN. As I said earlier, a market drop is never anyone's fault. That notwithstanding, it's Japan's fault. Unfortunately, Japan makes a rotten villain, because its decline has been not tragic but pathetic. And now it's keeping the rest of Asia down with it. The fact that even a crisis of the magnitude that Japan is facing—recession, rising unemployment, nonexistent demand, $530 billion (at least) in bad bank loans—has not been able to break the gridlock in its parliament really makes you wonder what all the talk about the Japanese penchant for consensus and groupthink was ever about. Next to the Japanese parliament, the U.S. Congress looks like a convention of communitarians.

Japan needs to do what economist Paul Krugman has suggested: make a firm commitment to inflating its currency. That will bring other problems with it, especially if the yen's value falls precipitously. But what we're really witnessing in Japan is the paradox of thrift: If everyone saves, then no one buys, and the economy grinds to a halt. Until Japanese consumers feel that if they don't spend today, they'll be poorer tomorrow (because of inflation), it's hard to see how the country can get out of this trap. And until Japan turns itself around, the world economy won't turn itself around, and U.S. companies will continue to watch their earnings growth slow. Perhaps it's a little odd to go 10,000 miles from home to find a guilty party, but hey, isn't that what the global economy is all about?

10. THAT UPS GUY WITH THE QUOTREK PICTURED IN THE NEW YORK TIMES. Far be it from me to begrudge anyone the joys of day trading, but when UPS workers are using handheld, wireless-modem-equipped computers to figure out whether they should dump those shares of Cisco that they bought fifteen minutes before, and when you walk into the Corner Bistro and CNBC is on the television above the bar, something is awry. The ironic thing is that all the day trading doesn't affect the market's performance in the long term. But it does make the ride a lot bumpier. Of course, I have no idea how to change this. The stock market is the Las Vegas of the nineties. And unfortunately, Dean Martin isn't performing at 1 Wall Street tonight. ▬

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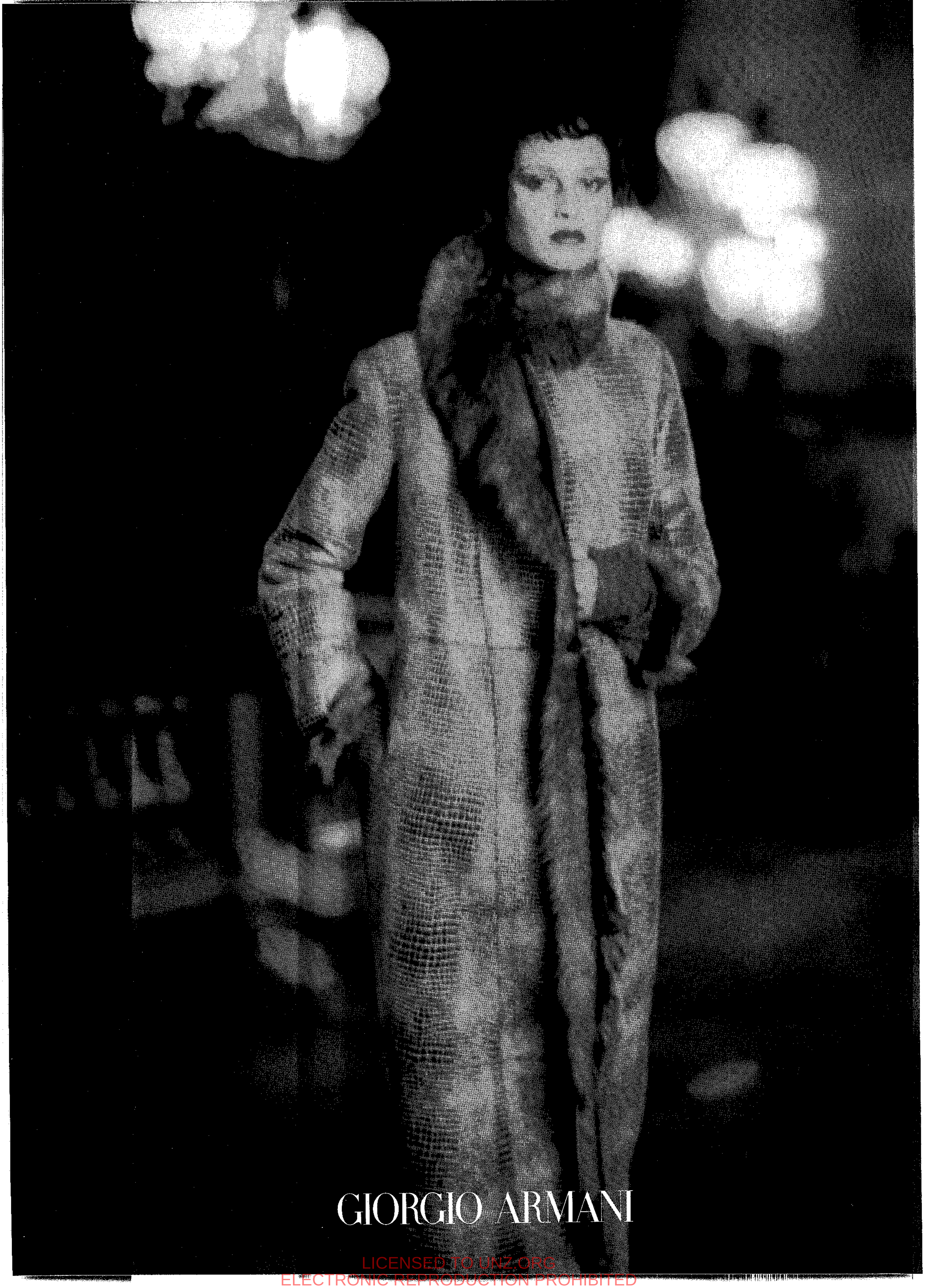
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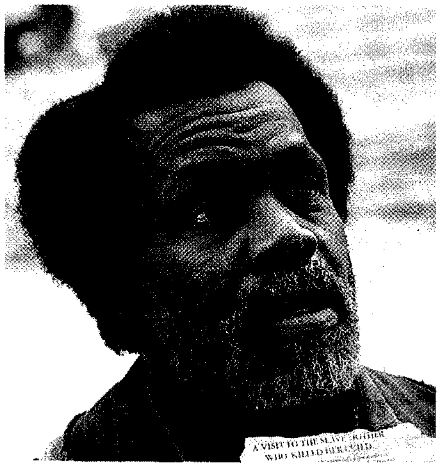
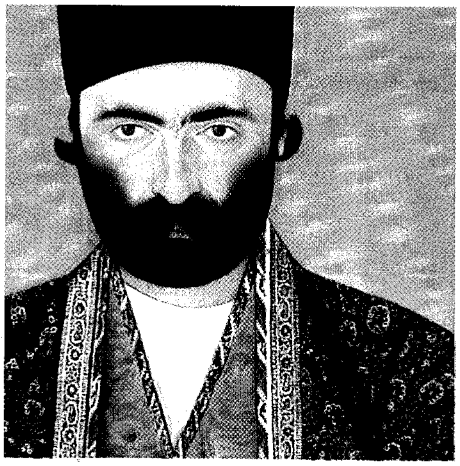

A VISIT TO THE SLAVE MOTHER WHO KILLED HER CHILD



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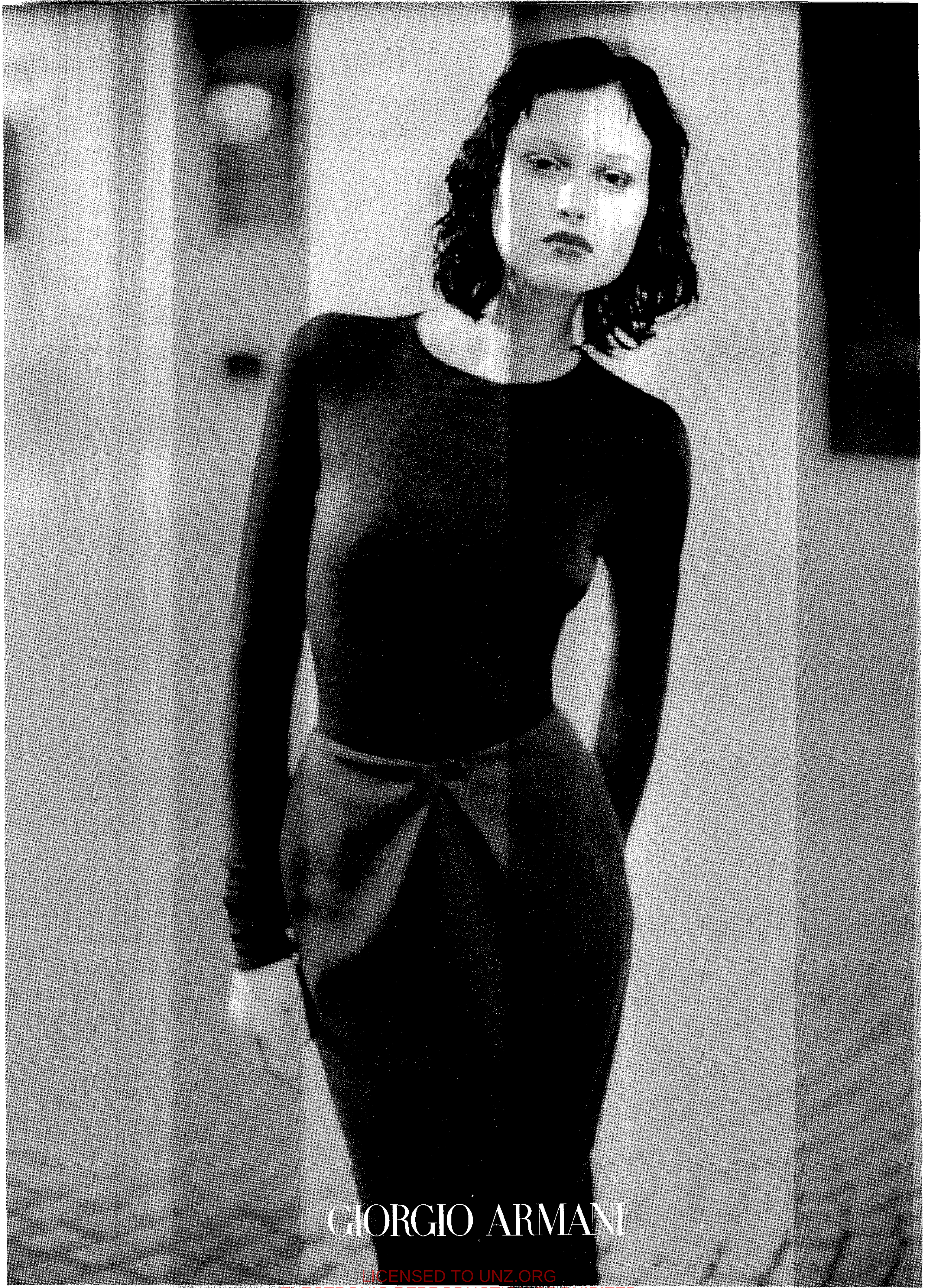

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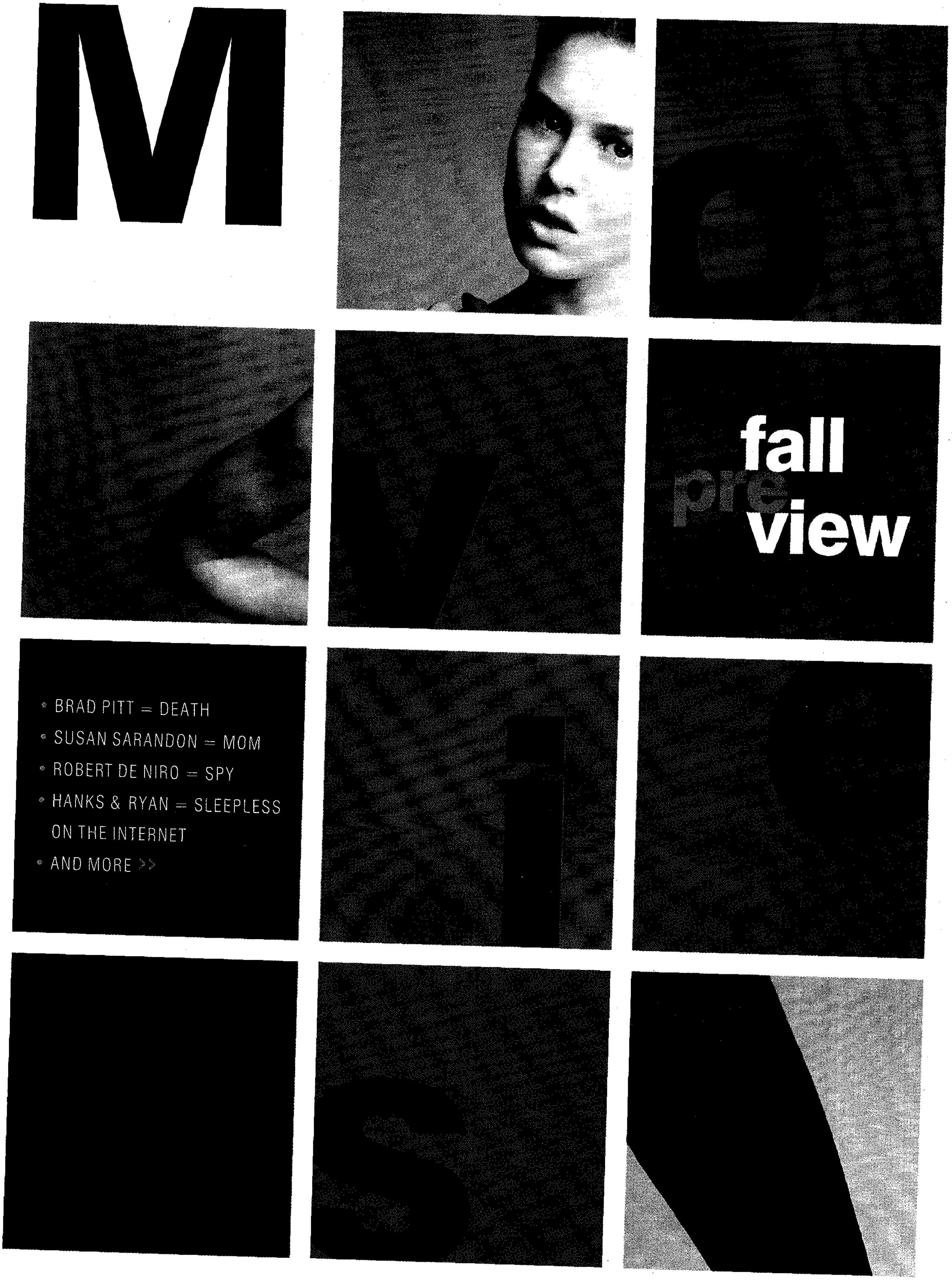

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- BRAD PITT = DEATH
- SUSAN SARANDON = MOM
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- AND MORE >>

No Method, No Madness

With a talent as unaffected as her beauty, Renée Zellweger has made fans of co-stars from Tom Cruise to *One True Thing*'s Meryl Streep. By Sean Mitchell

YOU WALK INTO THE RESTAURANT LOOKING for **Renée Zellweger** and expect to find her camped in a back booth or alone at the bar, but no, she's whooping it up with a table full of strangers who don't seem to know she's the girl from *Jerry Maguire*. Her high spirits are being fueled by a pot of tea. It's Monday night at Twin Palms in Pasadena, and Zellweger appears to be *in the moment* even now, glad to be alive, proud to be from Texas, dressed down to what might be called couchwear, and looking at least a full continent removed from her role as a dangerously ambitious young *New York* Magazine writer in the film *One True Thing*, based on Anna Quindlen's novel. "This is Steve," she says, a clean trace of God's country in her voice. "This is Pam." Or was it Sam and Rhonda? You get the idea.

"Renée would be the person at the table to get up and start to clear the dishes—against what everyone expects a young star to do," says director Carl Franklin, who cast her as the hard-driving daughter of Meryl Streep and William Hurt in *One True Thing*. Zellweger doesn't do that now, exactly, but after bidding good-bye to her newfound friends, she carries the tea across the room to another table. At 29, she is still the sunny ingenue, guileless to the naked eye, her posture slouched and casual in public, her face not yet set in the hard lacquer of Hollywood glamour that some teenagers on Sunset Boulevard already wear. She looks like she just got here, though it's been five years since the neophyte actress drove out from Austin to see if there might be something better to do in life than ultra-indie sequels to *The Texas Chainsaw Massacre*.

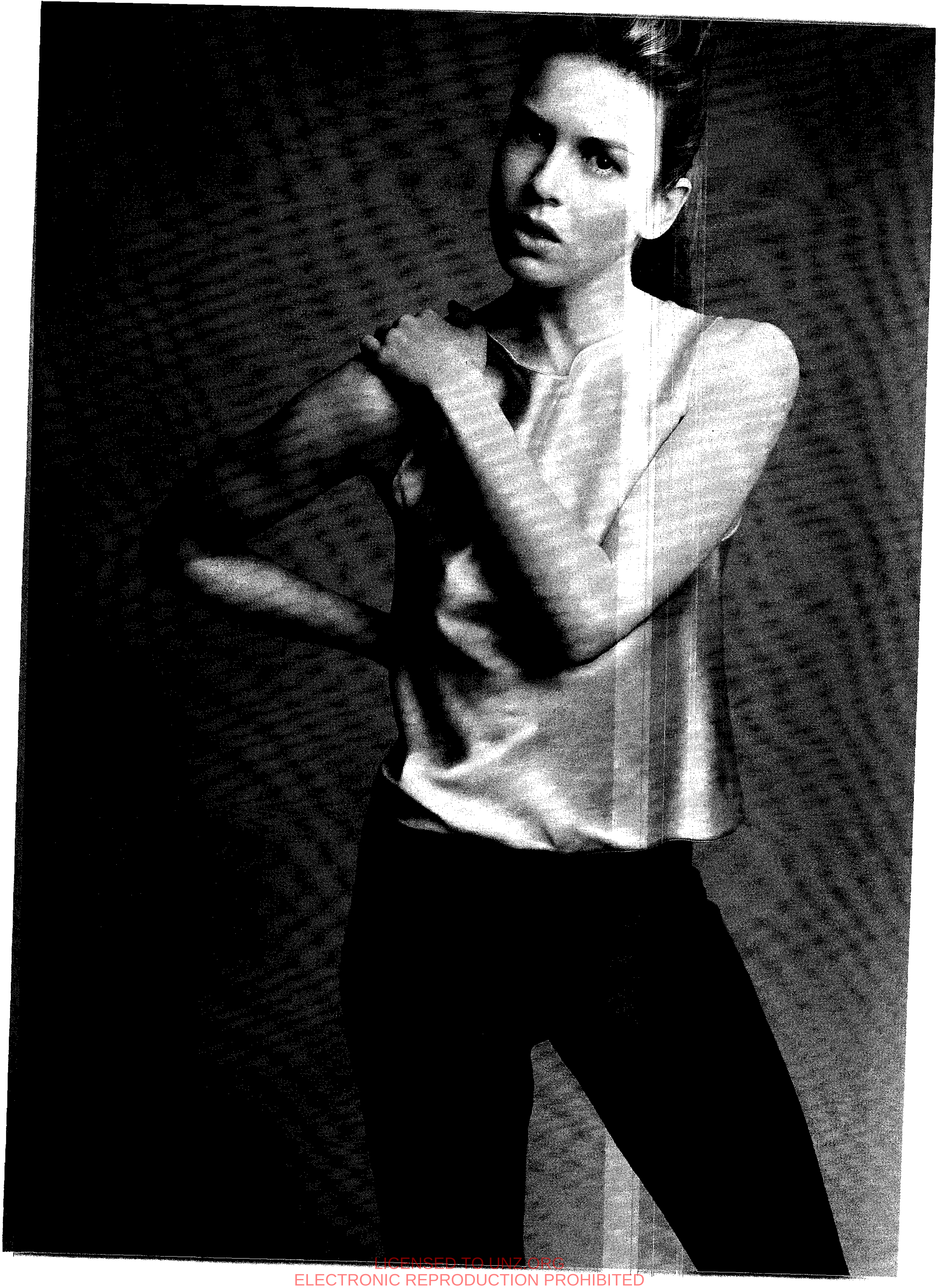
"I thought when I got out here there would be a lot more to choose from," she says, "but I was surprised that wasn't the case. I found that a really good, strong female role is a rare thing."

Waiting for the right opportunities, she supported herself for eighteen months working at a Hollywood saloon, stocking the bar, running for ice, clearing tables. "It was a great job, though," she says. "The bartender split his tips with me, which he didn't have to do. And it was good hours, nine to three." As in three in the morning.

"Are you hungry?" she asks, her small blue eyes wet with cheer, peering over the menu. "Let's order a lot of stuff!"

Unself-consciously and without provocation, she tugs the neck of her shirt downward to show off a rosy spirit-gum mark at the top of her breast. She's been working all day, rolling around in a pile of leaves unclothed in an effort to look like a wood nymph for this magazine's cover. It's part of what she has gotten herself into since giving up the bar job and being swept into the ether of the image factory. It is no small irony that at the same time Zellweger is stepping up into the great media expectations created by her winning performance two years ago as the

PHOTOGRAPH BY MATTHEW ROLSTON



sweet-hearted single mom who landed Tom Cruise in *Jerry Maguire,* she is herself now playing a reporter, Harvard-educated and fiercely competitive.

“She’s not really a naturally compassionate person,” Zellweger concedes about her character in *One True Thing.* “She’s more driven than anything.” But Ellen is redeemable and also our proxy in a story about grown children struggling with the realization that their parents are more complicated than they ever imagined and will not always be around. As someone who must choose between the demands of her budding career and the filial obligation to a dying mother she has rebelled against, Ellen is thrust into one of the thorniest emotional issues of our time. It’s a wonderful long-distance role, which Zellweger makes her own despite having grown up so far from the Ivy League, she says, she didn’t know it existed until she was almost out of high school in a suburb of Houston.

MOTHER KNOWS BEST: **Meryl Streep and Renée Zellweger in *One True Thing*.**

ZELLWEGER EXPERIENCED HER first East Coast autumn during the filming last year in Manhattan and around Morristown, New Jersey. Her parents are Europeans (her mother Norwegian, a retired nurse; her father Swiss, a civil engineer) who met on a ship to Norway from Denmark and immigrated to America. Though she traveled back to Europe with them for vacations, Renée has never thought of herself as anything but a Texan, eventually graduating from the University of Texas with a degree in English. “I always have something that feels a little bit regional in my CD player,” she says. “It’s ridiculous, the things that become important to you once you leave, like barbecue and Tex-Mex. I didn’t really listen to that much country music when I lived at home, but boy, after moving here I locked in that 93.9 [country] station. It’s familiar and became significant in some way I never thought it would.”

She took a speech course she liked in junior high and did some children’s theater at Katy High School, but by the time she got to college, she was set on becoming a writer. Nevertheless, she started going to auditions for films shooting around Austin and landed small roles in Richard Linklater’s *Dazed and Confused* and Ben Stiller’s *Reality Bites*: “I just got on this train and it went somewhere.”

She never formally studied acting and, unlike 90 percent of the actors in Los Angeles, is not studying it now. Yet here she is matching wits and wills on camera with Meryl Streep. “It’s one of those things that you wish in your lifetime it might-could-maybe happen, and then, boom, *how about next week?*” she says.

There is a straight-to-the-gut scene late in the film where Streep calls Zellweger into her bedroom and the two women talk as they have never talked before about their clashing values. As a mother who represents a generation of women who were grateful for life’s blessings and held their families together without benefit of therapy, not to mention a second income, Streep seems to gather all her waning strength for the confrontation; it builds in emotional intensity like a slow, volcanic eruption, and much of the pleasure in the scene is hearing Streep while watching Zellweger’s beautifully nuanced, mostly silent reaction to her. It’s one for the actor’s reel. Asked how she prepared for this, Zellweger says modestly, “Oh, yeah, like I had a lot to do with what was going on there.”

But, but . . .

“I didn’t know what to do, seriously. And that was absolutely appropriate, because who would? I showed up, I sat on that box, I watched her cry, I watched her do what she does. You just experience what she’s going through. That moment exists, it exists! It’s happening. You sit there and she starts to cry and you cry. You *will* cry, I guarantee it.”

Streep, who has been hearing such praise all her working life, immediately turns the compliment around. “That’s exactly what her quality is,” Streep says: “She’s *present,* she listens. Renée understands the act of acting, which is being susceptible to the possibilities of the moment. And basically it doesn’t have anything to do with who talks; it’s the quality of the exchange, who reaches into whom.”

“Meryl is so gifted, so smart, a magician, that you don’t know how she does it; Hurt is a freak, someone who bends all the notes like a jazz player,” says Franklin. “Renée operates so close to the backbone of the scene, always asking herself, is it real for her?”

In truth, Zellweger doesn’t want to think about any of this, embracing the observation that talking about acting is so much wasted words. “It’s so true. *How do you do this? How do you do that?* You don’t really know. Every day, you go to work and you have to be more of something than you would be in your everyday life. Or less.”

One True Thing is only her second big-studio movie, but in smaller films she has played a Depression-era Texas schoolteacher (*Whole Wide World*), a mysterious prostitute (*Deceiver*), a prom-night frump hiding a great body (*The Texas Chainsaw Massacre: The Next Generation*), and, most recently, the unhappy young Hasidic wife of a Torah scholar in Brooklyn (*A Price Above Rubies*). This last, she admits, was a stretch—and something of a gamble for director Boaz Yakin. “I picked it because I didn’t know if I could pull it off, and at Boaz’s expense I had to find out if I could. I had to pretend *a lot.* It was like really acting.”

It would have been easy enough to think her too innocent to play Anna Quindlen’s writer-on-the-make, but, says Franklin, “there’s got to be some

Photograph by Eli Reed/Universal Pictures.

ambition in Renée because she's an actress. Some people might have thought we needed a young Jane Fonda type, that kind of toughness. But what we see in Renée is a more deceptive kind of ambition."

IS THAT IT, THEN, IN REAL LIFE TOO? IS it possible she's disguised her drive and hubris with that big, giddy, girlish laugh she summons so easily while stepping back to marvel at her own good luck and precocious achievement? If so, she is an even better actress off-screen than on, because she is giving off no Hollywood airs this evening, unless you count not eating all the ravioli and sushi she ordered. It's hard to locate the pretense in someone who announces, as she does, "I love John Cougar Mellencamp, and all my friends make fun of me for that. *Love* him."

Unlike Ellen in *One True Thing*, Zellweger is also at home being home. When she gets time off from movies, she makes pies, something learned from her mother, who specializes in desserts. "I love to cook," she says, "but what I love more than cooking is having a house that smells like dinner."

She has a house at the moment in Hollywood that she shares with Dylan, her collie-retriever mix. She tries to get back to Texas when she can. "It's important to me to go back to who I am after a movie," Zellweger says. "If not, I get empty, because for me, it's all about life experiences and observing. I'm just not that good an actor; I just can't make it all up. I need help from my life—I have to see what the possibilities are, what the experiences of other people are."

The hour is late, the dishes cleared, and only her bottle of mineral water remains. A parking valet comes in to distribute car keys. "What? do you guys want to go home to your families?" Zellweger sings out with a laugh to a couple of waiters who are left. She's still wired.

"I've jumped the gun a couple times, I know," she says, gathering up her things. "I've had the most magnificent accidents happen in my life. What can you say about *Jerry Maguire*? Talk about jumping the gun." Out loud, she replays her recollection of the audition: " 'Oh, my God. I mean, like, are you sure? Really? Now? Today? Tom Cruise came prepared today?'

"But like, damn, they've all been kind of special. And this one, this is definitely special. I'm sure there's a hangover comin', the bill's comin', it must be. Because they've all been too good to be true. I don't know what the significance of what I do is. I get everything I need from it by showing up."

PREVIEW movies

BRING A BIG BOX OF HANKIES TO THE THEATER this fall: There are a few good teen horror flicks, goopy love stories, and comedies (like Woody Allen's **Celebrity,** which opens the New York Film Festival on September 25), but they're all just levitating above the pain. This season overflows with dramas that grapple with weighty moral issues, face death in the family straight on, and uncover ugly social injustices. First, the sob stories: Illness visits two screen moms this fall, first Meryl Streep in the intelligent weep-fest **One True Thing** (September 18; see page 62); then Susan Sarandon in **Stepmom** (December 25). Watching Streep cheerfully hold a household together while dying of cancer is almost unbearably sad, especially when she has to deal with a daughter (Renée Zellweger) who can't appreciate mothers' work. Sarandon is a divorced mother of two, so her last task is to train her ex-husband's new girlfriend (Julia Roberts) as a "replacement." Both films celebrate, and try to explain, the complicated ties that bind.

From the cloyingly sweet school of tear-jerkers we'll have **What Dreams May Come** (October 2). When Robin Williams dies in a car accident, his artist widow (Annabella Sciorra) is so aggrieved she kills herself to be with him. Problem is, the two don't share the same afterlife, so Williams teams with an angel (Cuba Gooding Jr.) to track her down. (Later—on December 25—a very much alive Williams helps his patients cheat death with humor in **Patch Adams.** Williams's character is based on a real-life doctor who found laughter to be the best medicine.)

Death's final, handsome, blond note this fall is Brad Pitt, who is the Angel of Death in **Meet Joe Black** (November 13). This looks to be Pitt's first winner in recent memory: The romantic saga manages to be uplifting despite the fact that Pitt's whole purpose on Earth is to find Mr. Joe Black (Anthony Hopkins) and escort the old man to the next life. The romance part comes in when Pitt falls in love with Mr. Black's daughter, played by Claire Forlani.

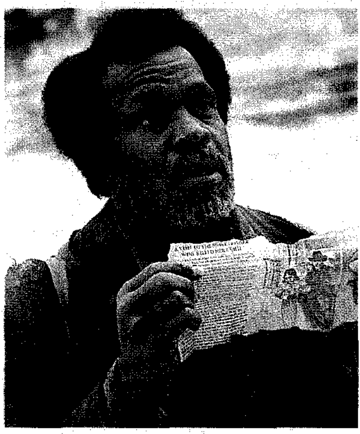
Pitt's Death treats his women better than this season's psychopath: former Swinger Vince Vaughn. Vaughn is fantastically crazy

Ghost Story

In *Beloved,* Danny Glover has a haunting goodness.

IT WASN'T JUST TONI MORRISON'S words that drew **Danny Glover** to the film of *Beloved*—though he's read all of her novels and studiously marked up his wife's first edition of the Pulitzer Prize–winning novel ("I told her it made it more valuable," he says sheepishly). Nor was it the "incredible images" he found in the story of a captured runaway slave named Sethe who kills her daughter rather than see her grow up a prisoner. What mattered most to Glover was the moment in time that the novel conveys, a moment not much dwelled on in the history books—at least, not from the perspective of African-Americans. Thousands tried to begin a new life in 1865, still crippled by the horror of a previous one. "It's never been depicted properly on film—this enormous journey from slavery to freedom and then from freedom to a sense of belonging and a sense of self," says Glover. "So I felt that this was the most important project I've ever done." Glover's affable Paul D. is a sweet-natured storyteller who has roamed the South for eighteen years before finally making a home with Sethe (played by Oprah Winfrey). "I found myself at times just sitting in my trailer embracing my clothes," says Glover, whose own forebears were slaves and sharecroppers in Georgia, "or gently hanging them up and positioning them in a certain way. I didn't even realize I was doing it until I caught myself holding on to my coat as if I was holding on to a human being." Anyone who's read *Beloved* will know his reverence makes perfect sense.

PATRICIA FALVO



UNSUNG: ***Beloved*'s Glover.**

Photograph by Ken Regan/Camera 5, courtesy of Touchstone Pictures.

in the black-comic **Clay Pigeons** (September 25), in which he plays a loopy charmer with a lust for women and murder. Easygoing local boy Joaquin Phoenix foolishly befriends him; FBI agent Janeane Garofalo almost falls for him. And if *Clay Pigeons* is any example, Vaughn's Norman Bates (in Gus Van Sant's "retelling" of **Psycho,** December 4) should make the renovated Bates Motel worth checking out. (Anne Heche is Vaughn's unlucky overnight guest.) Last year's golden boy Matt Damon looks especially—and, we might add, unfortunately—squeaky clean next to Edward Norton's gritty card shark in **Rounders** (September 11). The two play gambling buddies who lose their shirts (and Damon his uptight fiancée, Gretchen Mol) to the head of New York's gambling underworld (a ridiculously Russian-accented John Malkovich).

AT EASE, FELLA: Barbara Hershey in *A Soldier's Daughter Never Cries.*

Checking in with Hollywood's young leading ladies to see who's making the smart career decisions (and who's not), we start with budding producer and blooming actor Drew Barrymore, who projects believable innocence in **Home Fries** (October 23). Barrymore's a fast-food worker who gets knocked up by a boss who never told her he was married. The black romantic comedy also stars *Bottle Rocket*'s Luke Wilson. Gwyneth Paltrow stars in another period piece for Miramax: In **Shakespeare in Love** (December 4), she plays an actress who helps an as-yet-undiscovered William Shakespeare (played by Joseph Fiennes, Ralph's brother) through writer's block. The result? *Romeo and Juliet.* It could work, especially with a script by Tom Stoppard. It definitely sounds more watchable than **At First Sight** (November 20), in which Mira Sorvino plays an architect who falls in love with her blind masseur (Val Kilmer) and talks him into an experimental sight operation.

Sandra Bullock wisely hooked up with Nicole Kidman for **Practical Magic** (October 9). The two play sisters raised by their fun aunts, who are witches (played by Dianne Wiest and Stockard Channing). Now that the vixens have hit adulthood, they learn the sadness of all the women in their family: Any man who falls in love with them must die. This, of course, presents a few problems.

The legal drama with the David-vs.-Goliath theme returns—with intelligence. In **A Civil Action** (December 25), John Travolta, in his first turn at the bar, plays a personal-injury lawyer who fights two Boston-area corporations believed to be toxic polluters—and their counsel, Robert Duvall—for ten years. This one's primed for good box office: It's based on the best-seller by Jonathan Harr, it has a great cast (including Kathleen Quinlan and William H. Macy), and it's written and directed by Steven Zaillian, who won an Oscar for *Schindler's List*'s screenplay.

Will Smith is also an attorney, but, in **Enemy of the State** (November 25), he's being framed by an NSA operative (Jon Voight) for a congressman's murder. Only a mysterious information broker and former intelligence expert (Gene Hackman) can get him out of the mess. The season's other government-conspiracy film stars Annette Bening as a CIA undercover agent with dubious ties to the Arab world in **The Siege** (November 6). When New York becomes ground zero for a terrorist attack (hmmm . . .), Bening teams with the head of the city's anti-terrorism task force (Denzel Washington) and an Army general (Bruce Willis) to head off everyone's nightmare. International espionage is the subject of the very thrilling action-thriller **Ronin** (September 25). Robert De Niro, Jean Reno, and Stellan Skarsgård play old-school Cold War spies who are now working freelance for a steely Irish beauty (Natasha McElhone). Their mission? To drive through France at unsafe speeds and steal an elusive suitcase. The uncredited David Mamet rewrite has produced a spy story the likes of which we haven't seen in a long while.

Jonathan Demme directs **Beloved** (October 16), based on Toni Morrison's novel of a former slave (Oprah Winfrey) who kills her daughter so as not to see her grow up in slavery and then has to live with her ghost, played by Brit beauty Thandie Newton; Danny Glover (see page 65) co-stars. Richard LaGravenese adapts Chekhov's (not Harrison's) *The Kiss* for **Living Out Loud** (October 30), in which Holly Hunter is a newly single woman making up for lost time with an elevator operator played by Danny DeVito.

In a twisted family saga—Todd Solondz's brilliantly bleak **Happiness** (October 16)—three very different New Jersey sisters (Lara Flynn Boyle, Jane Adams, and Cynthia Stevenson) are doing their best to pretend they're happy. Louise Lasser is their bitter, depressed mother, living alone in a Florida retirement village while dad Ben Gazzara chases the ladies. Fun bunch! A more evocative family tale is the screen adaptation of Brian Friel's memorable play **Dancing at Lughnasa** (November 13). Meryl Streep is the smartest of five reluctantly single sisters in thirties Ireland whose little world turns upside down when brother is released from the priesthood and returns home. Family matters also figure in Maya Angelou's directorial debut: In **Down in the Delta** (December 25), a Chicago grandmother (Mary Alice) reunites her family when she moves her alcoholic daughter (Alfre Woodard) and grandkids to Mississippi rather than lose them to the drugs and violence of urban Chicago. Kris Kristofferson stars in Merchant-Ivory's **A Soldier's Daughter Never Cries** (September 18). With wife Barbara Hershey, Kristofferson runs the home and family with gentle order; 15-year-old newcomer Leelee Sobieski is their daughter.

The comedy lineup starts out lite, with Tom Hanks and Meg Ryan as dueling bookstore owners who hate each other in person and fall in love via fevered e-mail in **You've Got Mail** (December 18); it gets even liter with Eddie Murphy, who plays a televangelist and home-shopping salesman in **Holy Man** (October 9). Then there's the truly sophomoric: Adam Sandler is an inept college-football lackey in **The Waterboy** (November 6). When it's discovered that he's an excellent tackle, he's signed to play football, and pandemonium ensues. Thankfully, John Waters steps in and offers a comic toast to the end of irony in **Pecker** (September 25), the story of a boy photographer (Edward Furlong) whose snapshots of local losers (including Martha Plimpton and Christina Ricci) are discovered by a voracious Chelsea gallery owner (Lili Taylor). Stardom

Photograph by Eli Reed/Universal Pictures.

DEATH WISH: Claire Forlani, Brad Pitt in *Meet Joe Black.*

follows, turning the poor kid's life and family upside down.

Life Is Beautiful (October 23), Roberto Benigni's film that starts with physical comedy in Tuscany and finishes in a concentration camp during the last months of World War II, is a future Foreign Language Oscar contender. Benigni plays an Italian Jew who distracts his son from the horror around him with an elaborate game of pretend. A beautiful vision that lingers long after you've left the theater, the film won the Grand Jury Prize this year at Cannes.

What with **I Still Know What You Did Last Summer** (November 20), Stephen King's **Apt Pupil** (October 23), and John Carpenter's **Vampires** (October 30), there's plenty of horror on the screen. But the one must-see on our list is **The Faculty** (December 25)—the story of a high school led by teachers (including Bebe Neuwirth and Jon Stewart) who have been taken over by aliens. Kevin Williamson (*Scream, Scream II*) wrote; Robert Rodriguez directed.

A journalist delves into the hedonistic life of a deceased glam-rock star (Jonathan Rhys-Meyers) in **Velvet Goldmine** (November 6). Problem is, audience reaction to this one (which also stars Ewan McGregor and Toni Collette) is decidedly split. Only very good things are being said about the very dark **Very Bad Things** (November 20). Cameron Diaz is a not-so-nice bride-to-be whose groom (Jon Favreau, of *Swingers* fame) is treated to a particularly rowdy—and deadly—bachelor party (attended by Christian Slater, Jeremy Piven, Daniel Stern, and Leland Orser). Mean, drunk, and drugged Irish mobsters (led by Denis Leary and Colm Meany) terrorize Boston's Charlestown neighborhood in **Monument Ave.** (September 25). We'll watch anything with Meany in it, but the casting of Famke Janssen as a working-class Irish girl may raise an eyebrow or two. Back on the old sod, Brendan Gleeson plays Dublin crime lord Martin Cahill—and Jon Voight, the cop trying to snare him—in **The General** (December 18). John Boorman directs this buzz-garnering true-crime story.

British director Stephen Frears takes on the American West in **The Hi-Lo Country** (December 18), in which best friends Billy Crudup and Woody Harrelson fight over the prettiest girl in town (Patricia Arquette). That's a fun one, though. The darker side of rural living is detailed in **American History X** (October 30), the tale of a reformed white supremacist (Edward Norton, gritty again) who tries to dissuade his neo-Nazi brother (Edward Furlong) from acting on his rabid beliefs. Fairuza Balk is Furlong's scary white-trash girlfriend. Balk is not as scary, however, as Billy Bob Thornton wearing an overstyled backwoods getup in **A Simple Plan** (November). Thornton and Bill Paxton play two brothers who steal $4.4 million from a plane crash in Wisconsin and then can't find a good place to hide it.

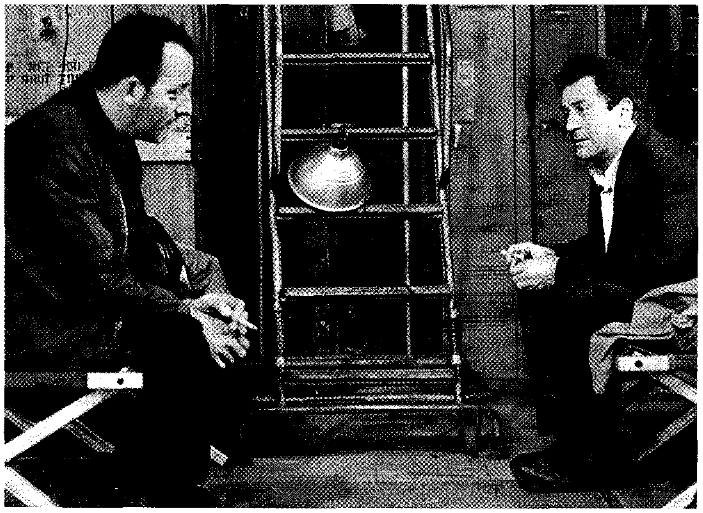
The season's L.A. stories are decidedly dark, too. Kevin Spacey and Sean Penn are morally deficient Hollywood roommates who ultimately find some redemption in **Hurlyburly** (December 25), based on the 1984 Broadway smash by David Rabe. Eleven Los Angelenos (including Gillian Anderson, Sean Connery, Gena Rowlands, and Jon Stewart) inter-commiserate about love lost in the clunkily titled **Dancing About Architecture** (December 18). And in **Gods and Monsters** (November 4), ex-Marine Brendan Fraser tends garden for Ian McKellen (playing now-deceased *Bride of Frankenstein* director James Whale), an ailing gay director with assisted suicide on his mind.

In Indie land: This year's Sundance Grand Jury Prize winner—set in D.C. because Giuliani wouldn't allow filming at Rikers Island—is **Slam** (October 7), the story of a petty criminal who uses rap poetry to rise above the hell of prison. Stanley Tucci tries his hand at slapstick comedy in **The Impostors** (October 2), a tale of of two out-of-work actors (Tucci and Oliver Platt) who, through a comedy of errors, end up on a boat with a deposed queen and a revolutionary who wants to kill her. Tucci is also a con artist and salesman in **The Alarmist** (October 16); he takes in an innocent David Arquette and makes him a criminal. The first feature from video director Hype Williams, **Belly** (November 4), is a dark story about two friends (rap stars Earl "DMX" Simmons and Nasir "Nas" Jones)—one's a family man; the other's a gangster. *South Park's* brand of humor crosses paths with Mormonism in **Orgazmo** (October 2), with funnyman Trey Parker playing a religious guy who gets caught up in the world of pornography.

Finally, this year's second—and perhaps best—World War II drama is unveiled: Terrence Malick's **The Thin Red Line** (December 25). The adaptation of James Jones's novel set on Guadalcanal Island stars Nick Nolte as Colonel Tall, and twelve of Hollywood's favorite sons (including Sean Penn, Woody Harrelson, George Clooney, John Cusack, John Travolta, and Ben Chaplin) as Nolte's doomed Charlie Company. There are gripping battle scenes and examples of honor, valor, and courage. Dry-eye factor: zero.

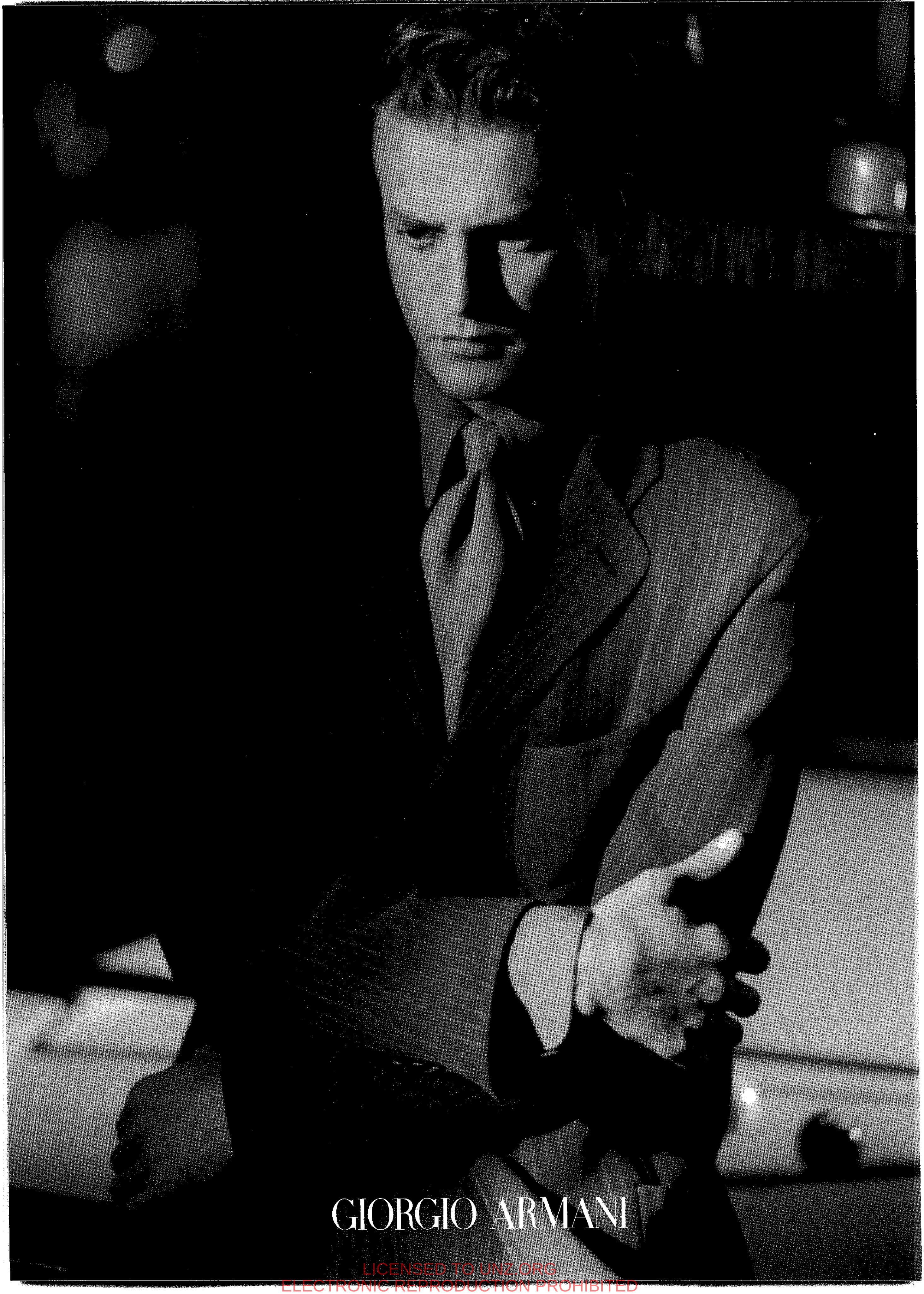
For Kids

A SCARY PROSPECT FOR CHILDREN AND ADULTS alike is Val Kilmer as the voice of God in DreamWorks's animated musical **The Prince of Egypt** (December 18). The film tells the biblical tale of sibling rivals Moses and Rameses (voices by Kilmer and Ralph Fiennes). Also on the rivalry front, DreamWorks rushed to get its other animated adventure, **Antz** (October 2), out in time to beat Disney's **A Bug's Life** (November 20). *Antz* is about a Central Park ant (voice by Woody Allen) whose uncharacteristic individuality attracts the attentions of the colony's power-hungry general (Gene Hackman) and its beautiful princess (Sharon Stone), provoking Love and drama. In *A Bug's Life,* a misfit ant named Flik tries to save his colony from unduly aggressive grasshoppers. Ants, however, pale in comparison with the return of a certain porcine star in **Babe: Pig in the City** (November 25). A farming accident has left Farmer Hoggett in traction, and his ace sheep-herder must save his owner from bankruptcy by doing the state-fair circuit. Babe has a new voice and a new director, so we'll cross our fingers that this film is as clever as the original *Babe.* P.F.



IN FROM THE COLD: Jean Reno, Robert De Niro in *Ronin.*

Photographs: top, Phillip V. Caruso/Universal Pictures; bottom, Patrick Camboulive/MGM Pictures.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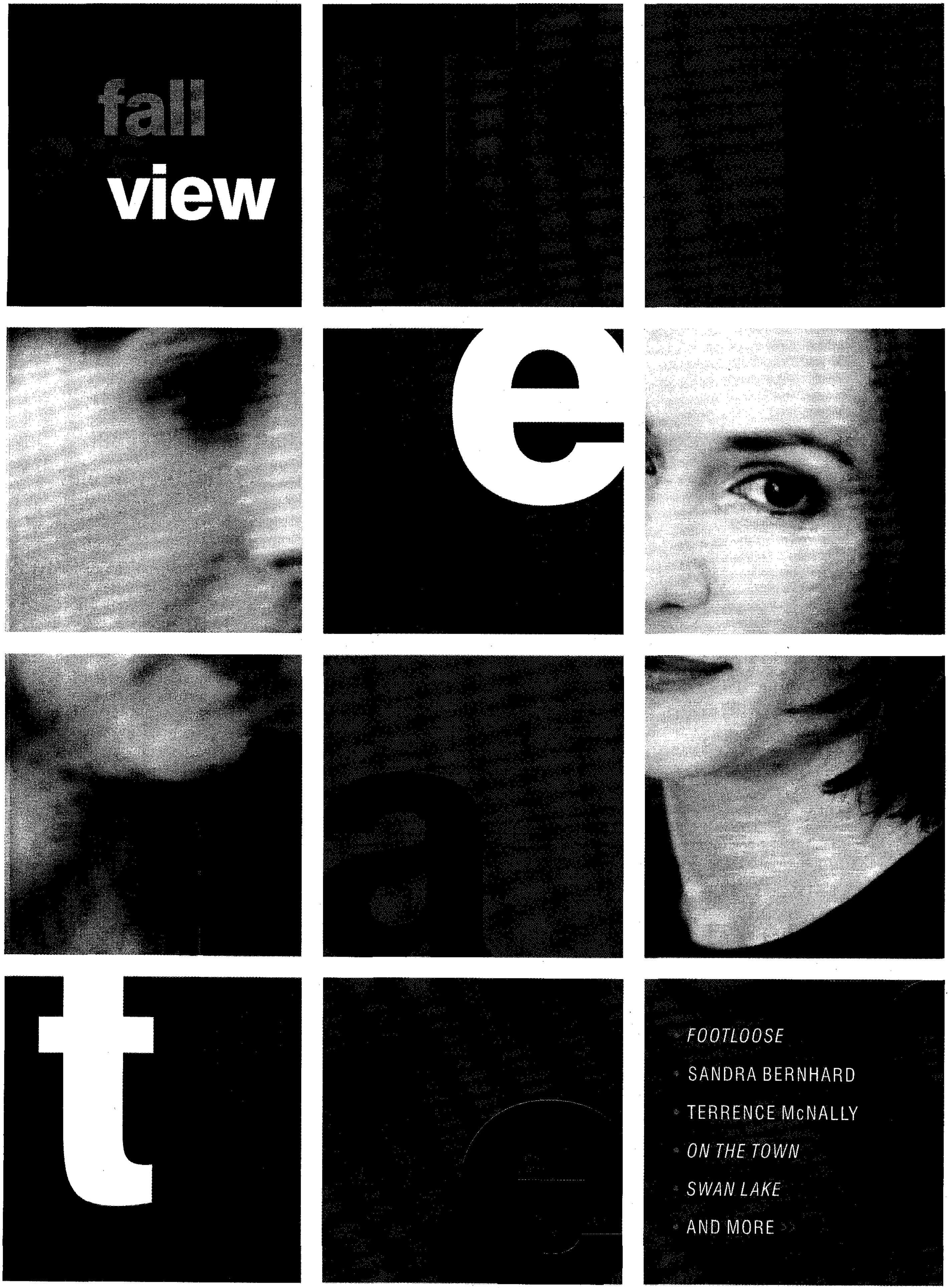


- *FOOTLOOSE*
- SANDRA BERNHARD
- TERRENCE McNALLY
- *ON THE TOWN*
- *SWAN LAKE*
- AND MORE >>

A Marriage of Convenience

With *Impossible Marriage,* Holly Hunter is back onstage, once again detonating Beth Henley's southern-gothic comedies. By Jennifer Senior

HOLLY HUNTER MAY ACT WITH HER NERVES, but she remains perfectly still in conversation. Her hands don't move, her head sits cocked to one side. She greets questions with a hard, prospecting stare, betraying intensity of a sort. But that fluttering, whiffling pixie? Whose composure was so easily unhelmed in *Broadcast News* and *Raising Arizona*? Gone.

This fall, Hunter returns to the stage, a medium to which her expansive energies are much more logically suited than to film. "For the longest time, it was difficult for me to gauge the size of movies," says Hunter, whose roots, in fact, lie beneath the floorboards of the Manhattan Theatre Club. "I felt like my acting was just . . . grotesque."

The new play, *Impossible Marriage,* comes from the gothic, Pulitzer-winning imagination of Beth Henley (*Crimes of the Heart*), whose work is also eminently suited to Hunter's talents. Henley draws vulnerable and mildly outrageous characters; Hunter, at her best when she's three pegs off-center and a sorry pile of exposed wounds, loves to play them. *Marriage* makes their seventh collaboration in a sixteen-year friendship. "Her characters are very expressive," says Hunter. "They're not chintzy with themselves." She looks at Henley—a softer, less angular version of herself, with wider eyes and a rounder face. Both have the same mahogany-red hair. Both say it came from a bottle. "Did you write this part for me or no?" Henley nods. "*I* wouldn't know," says Hunter. "There's nothing of me blatantly in it."

Impossible is about two sisters, one on the cusp of a bad marriage, the other already in one. Hunter plays the latter, who also happens to be frankly and overwhelmingly pregnant—just as Henley was when she dreamed her up. "I'm gigantic!" Hunter's character, Floral, howls at one point. "Elephantine even! Choo! Choo! Choo!" This woman is not a happy one. She speaks in colorful, anguished metaphors. She has secrets. Henley wrote the drama, which begins previews September 23 at the Roundabout, in the same loopy vein as her other works—once again, it's women behaving badly—but she also set the proceedings outdoors, lending them a pastoral, magical air, and she patterned the plot after a drawing-room comedy. She starched up the dialogue, too, tingeing it with some philosophy and metaphysics. "I was very dedicated to the idea of ripping off Oscar Wilde," she says. "And my mother wanted me to write a happy play. This is the happiest I could come up with."

In fact, the play isn't very happy at all. But it is a nice experimental dish from the author, now 46, who took a long detour through Hollywood and the regionals before coming back here. Hunter, now 40, has also had a lower profile recently, in part because she's experiencing that inevitable role-dwindle most Hollywood actresses experience in mid-career. But Hunter has always argued that she's unconcerned with stardom, and that her best moves have been lateral, not vertical.

"Someone asked me recently why I was doing more theater," she says. "I was like, *Are you kidding?* It's not like I get the luxury of choosing which genre I want to explore. I have to go by roles. The stage is far more forgiving for women."

Hollywood's provincialism may just be New York's blessing. Hunter belongs on the stage, and who makes a finer collaborator than Henley? Wilde himself would have deemed the union an ideal marriage.

PHOTOGRAPH BY DAN CHAVKIN

Hair by Enzo Angileri for Cloutier; makeup by Carol Shaw for Lorac; styling by Michael Eisenhower for Cloutier. Beth's

A WRITER AND HER MUSE:
Henley (left) and Hunter.

Georgia on Their Minds

Love letters and a lynching are the unlikely stuff of Hal Prince's latest musical.

HAL PRINCE'S ORIGINAL IDEA WAS TO DO A MUSICAL about Sammy Davis Jr.—a fine idea on the face of it, and certainly one with a built-in score—but all Alfred Uhry, designated book writer, could think was *No I Can't*. If not *Oy*. "I don't have any feelings about Sammy Davis Jr.," says the 61-year-old playwright, half shrugging, half apologizing, searching always for approval through wide, blink-blinking eyes. "When you write something, you have to live with your characters for quite a while."

The conversation with Prince continued; Uhry told him stories about his childhood and mentioned the crippling psychic influence of Leo Frank's lynching on southern Jews. Prince sat bolt upright. Uhry, who had met Frank's widow, Lucille, when he was a little boy, told him what he knew. "As God is my witness," Uhry says, "Hal leapt out of his chair and said, 'Now, *that* is the musical I've been waiting for.' "

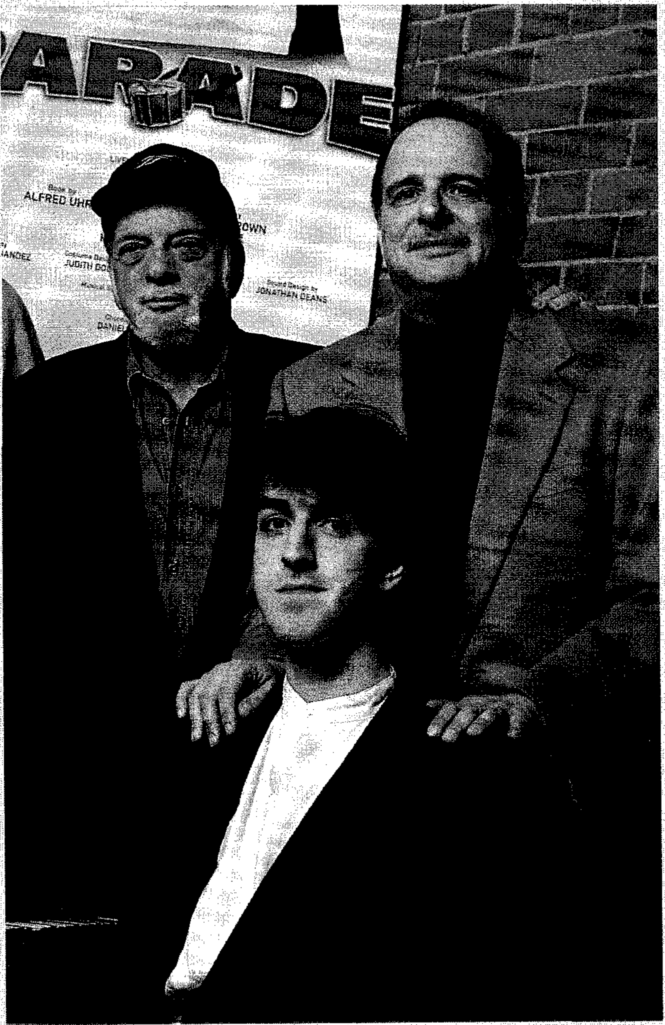
Is it?

Leo Frank was the Jewish superintendent of an Atlanta pencil factory who in 1913 was accused of raping and murdering a 13-year-old girl. The evidence was thin as dust; he was convicted anyway; after the Georgia governor commuted his death sentence to life without parole, a vengeful mob kidnapped him and hanged him from an oak tree.

The subject does not seem a natural for musical theater. For Alfred Uhry, maybe: One can imagine few writers more qualified to write about the strains and pains of growing up Jewish and southern than the author of *Driving Miss Daisy* (for which he won both a Pulitzer Prize and an Oscar) and *The Last Night of Ballyhoo* (for which he won a Tony award). And if anyone can illuminate the darkness in musical theater, it's Hal Prince, a Sondheim specialist and twenty-time Tony winner. But the raw material for *Parade*, scheduled to begin previews in November at the Vivian Beaumont Theater, makes even *Titanic* look like a romp in comparison—at least there's spectacle in a sinking ship. Uhry also concedes that Frank, a stoic and thin-lipped little man, doesn't make a very likely hero. "He lived inside his head and counted pencils," he says. "He was as un-sensual a man as you can get."

Yet both he and Prince see unplumbed theatrical possibilities in his story. "It's very peculiar how many musicals I've been associated with where people say, *That's a musical?*" says Prince. He pauses. "They live to eat their words."

He ought to know. Prince, who turned 70 in January, has spent the better part of his 35-year career telling stories that others deemed too dark, weighty, and political for the musical genre. *Cabaret* followed Weimar Germany into its gruesome heart of darkness; *Sweeney Todd* told the penny-dreadful tale of a murderous barber; *Kiss of the Spider Woman* examined the relationship between a transvestite and a revolutionary trapped in the same prison cell.



MARCHING ORDER: *Parade's* Prince, Uhry, and (seated) Brown.

And Uhry has managed to find the Leo Frank saga's tender, songworthy core: The love story between the condemned and his wife. Their letters, exchanged mostly while Frank was in prison, build to a gentle, romantic crescendo, starting out stiff and culminating in words quite loving and affectionate. (For the score, the veteran duo turned to neophyte Jason Robert Brown.) The Uhrys, who all knew Lucille—Alfred's grandmother was a friend of hers, and his great-uncle owned the pencil factory—admired her integrity; she remained loyal to her husband to the end and never changed her name. "It was like the emergence of Eleanor Roosevelt. She became his voice," says Uhry.

"It's a hell of a story," continues Prince, "though it ain't easy. But over a lifetime, I've noticed that what's easy turns out to *seem* easy—to audiences too. We went through a period where things were spectacular and mechanical, but I really believe there is a desire, on their part, for something that engages them more. And makes them think." J.S.

Photograph by Michael Cooper.

theater PREVIEW

The Musicals

FOR THE PAST TWO YEARS, SOME OF BROADWAY'S shrewdest producers and directors have hauled out the works of Kander and Ebb, blown off the dust, and revived them with as much steam and sizzle as good taste would allow. Now, in daredevil defiance of this winning formula, the Dodgers give us **Footloose,** which takes place not in Chicago but in some wheat-lined hamlet and whose central principle is NO DANCING. Of course, that's all there is in *Footloose*—it's a dance movie to its corny core—but the numbers would barely rouse a rake. (And, as Pauline Kael noted, *Footloose* is probably the only rock musical ever made to feature a cast of all white Protestants.)

Then again, Walter Bobbie, who helped make *Chicago* the stunner it is, directs here, and the Dodgers have good instincts about these things—who would have guessed that a singing version of the *Titanic* story would be steaming along after two years? Bobbie has teamed up with Dean Pitchford to help him adapt his screenplay for Broadway; Tom Snow, who did some of the Grammy-nominated film music, will add nine new songs. Kevin Bacon will not be appearing in this production, but the lead will have his haircut. Generally, movies turned musicals do not succeed (Remember *Big*? *My Favorite Year*? *The Goodbye Girl*? Thought not), but families, especially families with teenage girls, might single-handedly support this one—they can revel in the dance numbers and hum along to the long-lost Loggins of eighties radio. Let's hear it for the boy! Previews begin October 2 at the Richard Rodgers.

Speaking of *The Goodbye Girl,* Martin Short will get a well-deserved chance at Broadway redemption, this time with a decent Neil Simon libretto puffing his wings, in the Roundabout Theatre Company production of **Little Me.** Simon tailor-made the book for the eccentric talents of Sid Caesar, and Short, with his quick-molting skin and rubbery face, is an Antony to Caesar if ever there was one. Watch as he tears through the roles of Noble Eggleston (doctor, lawyer, governor of both Dakotas), Amos Pinchley (miser), Otto Schnitzler (Hollywood despot), and four others, while Faith Prince sails along as his belle Belle from Drifters' Row. Rob Marshall, the prodigiously gifted co-director of *Cabaret,* directs. Previews begin September 30.

Another revival—actually, a revival of a revival—will also be opening at the Gershwin, just six blocks up the street: **On the Town.** When the Public Theater first resurrected the musical in Central Park one year ago, the production, directed by the twice-Tony'd George C. Wolfe, received mostly enthusiastic notices, with the grim exception of the choreography. Since then, Keith Young, a Twyla Tharp acolyte and Broadway newcomer, has signed on to direct the hoofers (Hello, sailors!), and Wolfe has reassembled almost the entire cast. They're a relatively unknown bunch—as befits the musical that gave the quartet of Jerome Robbins (whose ballet, *Fancy Free,* was the musical's source), Leonard Bernstein, Betty Comden, and Adolph Green its Broadway debut in 1944—but they're also an energetic one, as befits the story of a trio of sailors on shore leave. Happily, Lea DeLaria, the comic who opens all of her routines with "That's right! I'm a *biiiiiiiig* dyke," returns as the brash cabbie. Would you ever have imagined? Could you ever have guessed? New York, New York, by God—*it's a helluva town.* Previews begin October 20.

LET'S SING IT FOR THE BOY: Jeremy Kushnier and company, in *Footloose*.

For those who don't like narratives cluttering up their musicals, here are two highly promising dance-driven efforts: **Swan Lake** and **Fosse: A Celebration in Song and Dance.** The former, ordinarily a white plague of tutus and tulle, has been transformed by Matthew Bourne into a *noir*ish tale of corruption in the fifties House of Windsor, plus—have we mentioned?—all the swans are male. The production electrified London audiences last year and wooed away some of the finest dancers from the Royal Ballet; it's set to preview here on September 26 for a seventeen-week engagement at the Neil Simon.

Fosse, meanwhile, is a tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back to town with the revival of *Chicago.* Fosse disciple Ann Reinking did the Tony-winning choreography on that one, and she choreographs here too, along with Chet Walker. Watch for Fosse's twitchy syncopation, slithering torsos . . . and all that jazz. Previews begin December 26 at the Broadhurst.

Peter Pan is the story of a boy who won't grow up; Cathy Rigby, who has already twice played him on Broadway, has apparently not outgrown her role. The musical, last in New York in 1992, returns this season with her in it, and kiddies will surely clap till their hands are raw. Previews begin November 20 for a seven-week engagement at the Marquis.

For the insulin-dependent theatergoer, Lincoln Center Theater and Livent offer **Parade** (see story), whose subject—a lynching in Atlanta—is about as far from the candy aisle as musical theater can get. The project joins director Hal Prince and writer Alfred Uhry (*Driving Miss Daisy, The Last Night of Ballyhoo*) with a newcomer, composer and lyricist Jason Robert Brown. Previews begin November 12.

Off Broadway, **Band in Berlin,** a promising new musical based on the story and tunes of the Comedian Harmonists, will be opening in an as-yet-unannounced theater. Before the ascension of the Third Reich, this group was one of Germany's preeminent sextets, making regular tours of the Continent and selling records by the *grosse.* But in 1935, its three Jewish members were compelled by Nuremberg laws to leave the group, and by 1941, the music of those who remained was deemed "inappropriate for the morale of German people." Real-life a cappella group Hudson Shad play the boys in the band. Previews begin October 2.

The Plays

WHY IS IT THAT ALL OPERA HEROINES DIE? MIMI: consumption. Butterfly: hara-kiri. Aïda: asphyxiation. Marietta, pour soul, choked on another woman's braid—thus making her, in the words of B. J. Ward, the only figure in Western art "to die of a really bad hair day." In

Photograph by Marc Bryan-Brown.

theater PREVIEW

Stand-Up Opera, Ward's one-woman show, the classically trained singer questions whether all of this bathos is really necessary, and, even more important, why it is that she and her aria-puffing compatriots should be compelled to sing so fatally high. In the grand tradition of Anna Russell, P.D.Q. Bach, and other songful satirists, Ward sends up opera's excesses while paying homage to its loveliness. Here's hoping she takes the pomp out of Puccini. Previews begin October 9 at the Lyceum.

Down the street, another diva returns with her one-woman show, **I'm Still Here . . . Damn It!,** which enraptured audiences last year at the Westbeth. Sandra Bernhard promises there'll be a lot of new material in this version, because she's since had a baby girl. But the essence of the show should remain the same (chatty, catty, batty), and its targets will continue to be those who most deserve it—namely, supermodels and the men who love them. Performances begin in late October at the Booth Theatre.

Investment bankers are back in contemporary drama. But this time—get this—*they're the good guys.* In **Getting and Spending,** a new play by Legal Aid Society president Michael J. Chepiga (brave him: Aren't lawyers supposed to be writing novels?), a Wall Street whiz makes $18 million from insider trading and gives it all to the poor. The law catches up with her, so she goes down to Kentucky, where the country's best defense lawyer is lazing away in retirement. He agrees to represent her, though of course reluctantly, and from then on, it's a will-they-or-won't-they romantic nail-biter and is-she-or-isn't-she courtroom drama. John Tillinger directs. Previews begin October 2 at the Helen Hayes.

At the Eugene O'Neill, Rob Bartlett, a pudgy stand-up comic in his mid-forties, gets his own show, **More to Love,** about a pudgy stand-up comic facing a midlife crisis. Art? Life? Your call. Jack O'Brien directs. Previews begin October 1.

Fool Moon, that brilliant display of physical tomfoolery from Bill Irwin (gentleman wag) and David Shiner (naughty wag), also returns to Broadway this season, and one can only assume it will be as diverting this time as it was in 1995 and 1993. Suckers for Charlie Chaplin and Buster Keaton should start dialing for reservations now—and bracing themselves for the prospect of gentle public humiliation. Previews begin November 17 for a seven-week engagement at a theater to be announced.

Off Broadway, a pair of Oscar-marvelous women will be resuming their rightful place on the New York stage: Holly Hunter, who stars in Beth Henley's **Impossible Marriage** (see story), and Frances McDormand, who plays Merope in Blue Light's four-hour cheeky adaptation of **Oedipus.** This time, the future king makes every attempt to fulfill his destiny; he tries repeatedly to kill off his father and plots sex with Mum at every turn. Considering he's played by the very delectable Billy Crudup, McDormand ought to be in for quite a bit of fun (*Oh yah!*). *Oedipus* begins performances September 20 at the Classic Stage Company; *Impossible Marriage* starts September 23 at the Roundabout's Laura Pels Theatre.

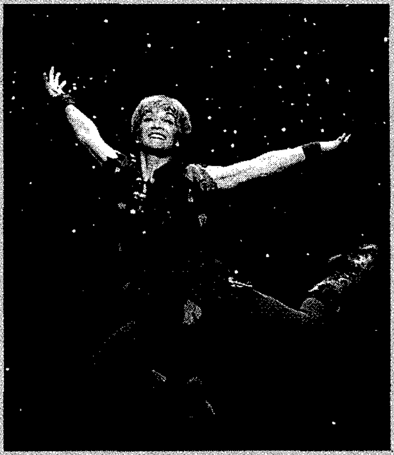
Corpus Christi, the Terrence McNally play that was killed last spring and then resurrected, that drove the theater Establishment into a high-minded First Amendment frenzy, that nearly everyone has an opinion about yet almost no one has seen or read, at long last begins previews at the Manhattan Theatre Club on September 13. Joe Mantello (McNally's *Love! Valour! Compassion!*) directs.

Evan Smith not only understands the importance of drawing-room comedy; he has written one—thus setting himself apart from dozens of young American playwrights currently plying their trade. **The Uneasy Chair,** set in Miss Pickles's Boarding House in London, swirls around a classic plot (a dowager, a stubborn bachelor, a pair of mixed-up letters) and contains enough bons mots to glaze a tart. Dana Ivey, America's own Maggie Smith, stars, along with Roger Rees. Previews begin September 11 at Playwrights Horizons.

Next door, Signature Theatre begins its John Guare season with **Marco Polo Sings a Solo,** a surreal ode to the new millennium written by the author in 1977, while he was whiling away the hours on a flight from Chicago to New York. The time is 1999, the setting is an iceberg in Norway, and the brave

CRITIC'S PICK

Hooked



HAD CLEOPATRA'S NOSE BEEN shorter, wrote Pascal, the whole face of the world would have changed. Conversely, the very short and shy Sir James Barrie reminisced, "Six feet three inches. If I had really grown to this . . . I would not have bothered turning out reels of printed matter. My one aim would have been to become a favorite of the ladies." So, by a hair's breadth—or a head's height—we could have missed out on the immortal **Peter Pan,** the epitome of boyhood refusing to grow up and staying forever in that enchanted Never Land where piratical adulthood with its iron hook cannot grab the children and make them walk the plank into a sea of troubles.

It is now almost a century since Barrie's *Peter Pan* opened at the Duke of York's Theatre and ran for a mere 145 performances. Since then, though, Peter, Wendy, Captain Hook, Tinker Bell, the Lost Boys, and the rest have become enshrined in the affections of both children and their adults. They have ascended to mythic status, like Alice, and the Little Mermaid, and the Selfish Giant. But whereas you must usually hunt for the others between the boards of a book (or settle for Disney's cartoons), you can often find Peter & Co. on the boards of that temple of wonders, the theater. In one form or another, with music or without, *Peter Pan* holds on and cannot be dislodged, because if there is one impregnable fortress, it is the human heart.

For such durability, the play had to be winningly written and be rivetingly theatrical. And that it is, with great lines like Wendy's "Peter, you won't forget me, will you, before spring-cleaning time comes?" and great effects like Peter and Wendy's flying through the real air. And another strength, and an immense one for an actress (in this case, Cathy Rigby): Peter is written for a woman and so, by dint of both his character and her performance, speaks equally to boys and girls.

Peter's "cock-a-doodle-doo" is not the crowing of an ordinary rooster: This one not only awakens children to their joys but also reawakens in adults the necessary child within. If, however, you think 100 years isn't much in the life of a myth, never fear: Never Land is also Ever Land. "The things I could have said to [the ladies] if my legs had been longer," lamented Barrie. Well, his masterpiece's legs, as they say in the theater, are long and strong, and just keep going on and on.

JOHN SIMON

Photograph by Craig Schwartz.

denizens of this world—a filmmaker, his wife, his parents, his house help, a politician, and a spaceman—while away *their* hours by taking drugs, evading scandal, and wrestling with the complexities of intergalactic sperm. *Brrrrr!* Previews begin September 15.

Five hits from previous seasons, some cult and some not, are also returning this fall, each with its own minor cause to rejoice. The late Charles Ludlam's **The Mystery of Irma Vep,** a vehicle for the author, the versatile talents of Everett Quinton, and a glistening mound of wigs ("*Wuthering Heights* meets *Scream!*" the press release gamely announces), is coming to the Westside Theater on September 11. On September 28, Adobe Theatre's loopy little romance **Duet!** will settle into the Actor's Playhouse, and audiences will never look at dead frogs the same way again.

This Is Our Youth, Kenneth Lonergan's pitch-perfect story of foundering teens, arrives at Second Stage on October 15 with the original cast, including the picture-perfect Josh Hamilton, still intact. **The Dying Gaul,** Craig Lucas's play about love, the Internet, and—because it's Craig Lucas—the desire to live beyond the grave, comes back to the Vineyard on September 18, also with the original cast intact. And Dan Gordon returns in **A Night in November,** Marie Jones's one-man drama about the strife in Northern Ireland. Performances begin September 11 at the Douglas Fairbanks.

And speaking of Ireland, tired yet of the brothers McCourt? Good—we thought not! **A Couple of Blaguards,** a new play by Frank and Malachy, previews November 27 at the Triad. . . . Meanwhile, a Very Famous Actor is set to star in the Classic Stage Company production of **Waiting for Godot,** which begins previews on November 10, though right now they're Waiting for the Green Light to announce him.

Finally (finally!), the New York Theatre Workshop—birthplace of *Rent, Slavs!*, and various bits of acclaimed marginalia—will present **The Most Fabulous Story Ever Told,** a new play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's own words: "It's a comedy about God, if that's not redundant." Heavens, no. Performances begin November 13.

Jennifer Senior

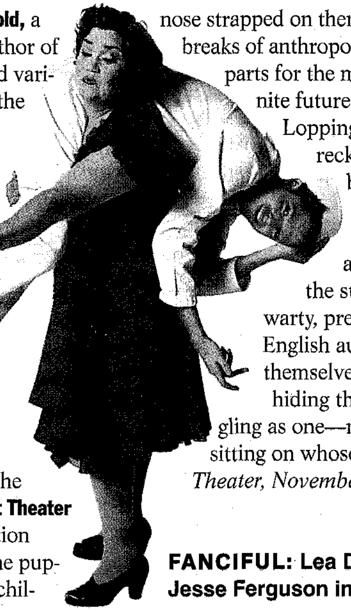
For Kids

In addition to *Footloose, Fool Moon,* and *Peter Pan* (see above), bear in mind the following shows:

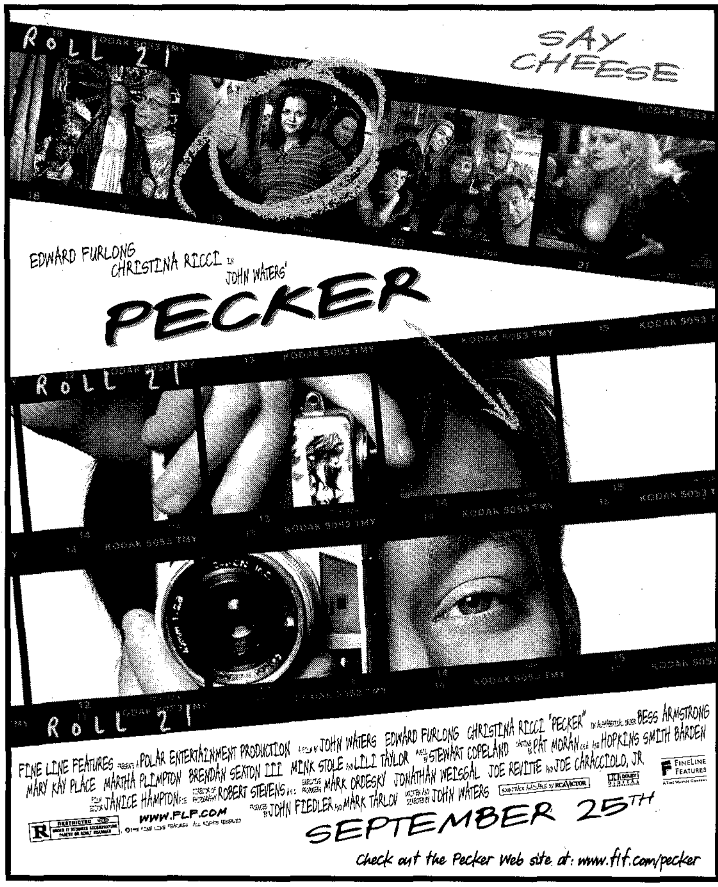
The very nature of the medium in the biennial **International Festival of Puppet Theater** (September 9–27) sets dramas in motion that work on several levels. Among the puppet shows that would appeal to both children and adults: **Dr. Kronopolis and the Timekeeper Chronicles,** in which an assemblage of gooseneck lamps and typewriter parts stars in a surreal homage to thirties science-fiction writers *(Cosmic Bicycle Theater at Los Kabayitos Puppet Theater, September 24–27).* **Teatro Hugo & Ines,** a couple of performers from Peru and Bosnia, people their wordless **Short Stories** with their own knees, hands, elbows, and fingers—which take on uncannily human form with a hood draped here, a nose strapped on there. Expect outbreaks of anthropomorphized body parts for the more or less indefinite future.

Lopping off of limbs and reckless granny-gobbling return to **Grimm Tales,** in the New Vic's highly acclaimed telling of the stories in all their warty, pre-Disneyfied glory. English audiences found themselves jeering, yelping, hiding their faces, and giggling as one—no matter who was sitting on whose lap *(New Victory Theater, November 20–January 3).*

Barbara Ensor



FANCIFUL: Lea DeLaria and Jesse Ferguson in *On the Town.*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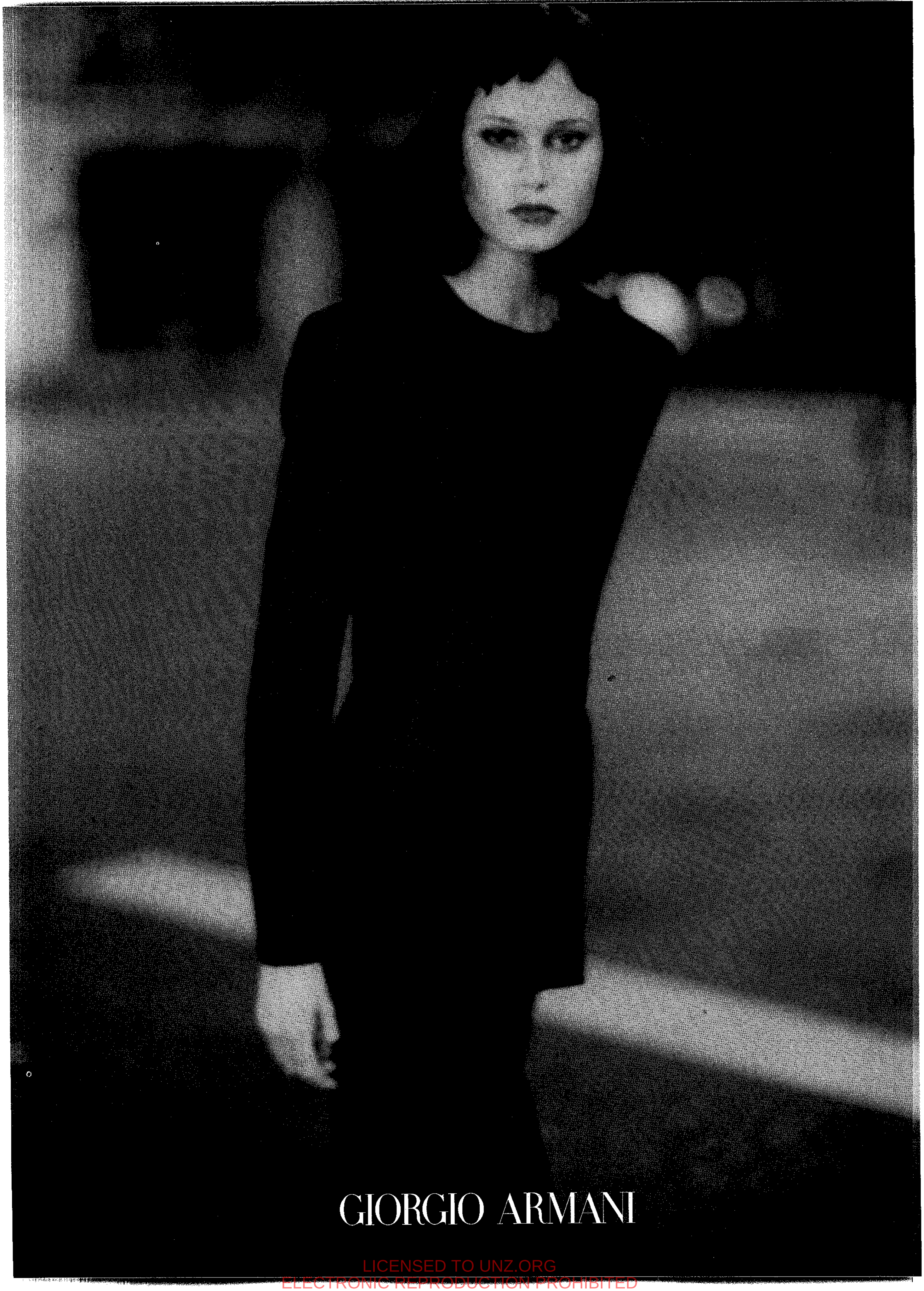
Photograph by Lois Greenfield.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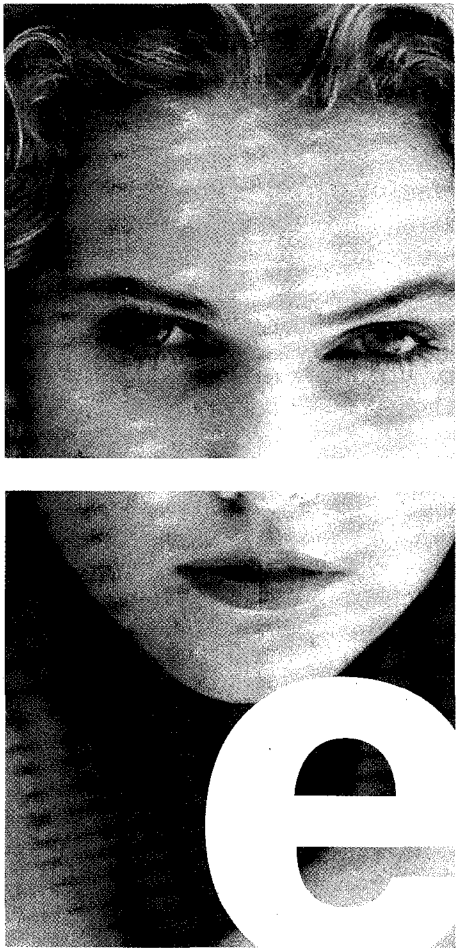
fall preview

television



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Big Girl on Campus

She could be Ally's kid sister—or Joey Potter's college cousin. The WB hopes *Felicity* will be its next hit. So does Keri Russell. By Ariel Levy

“I DON'T CONSIDER MYSELF AN ACTOR,” SAYS THE STAR OF *Felicity,* 22-year-old **Keri Russell.** “They like the challenge of playing drug addicts and maniacs and whatnot; I'm into this show because I love the story.” The story follows Felicity Porter of Palo Alto, California, as she defies both her parents and her own usually cautious nature by ditching (at the very last minute) her plans to go premed to Stanford in order to follow a boy she's smitten with to an NYU-like school in the city. “Felicity is simultaneously reckless and fearful,” says Russell. “But she's also really intelligent, and that saves her ass a lot of the time.”

Nostalgia for the days of dorms and midterms, when there were no such things as broker's fees and a career was just another fantasy, may prove strong enough to hook the *Ally McBeal* set on a show about their recently expended youth. That's certainly what the nascent powerhouse WB network is banking on. Having snared teenage viewers with character-driven shows like *Dawson's Creek* and *Buffy the Vampire Slayer,* the WB is now setting its sights on a slightly older but no less enticeable group: viewers who grew up with *My So-Called Life,* and who consider *thirtysomething* a touchstone of high pop culture.

Felicity is the brainchild of J. J. Abrams and Matt Reeves, who have been collaborating since they were 13. Abrams's credits include the screenplay for *Armageddon,* and Reeves is the man behind *Under Siege II: Dark Territory,* so clearly they've had to tone down the testosterone level a little to bring us this drama of late-adolescent personal angst and romantic agonies. While a show with a brainy, marginally uptight character in the title role may seem an unlikely candidate for success, *Felicity* is already winning acclaim on Madison Avenue as the season's best new prospect.

For her part, Russell is happy to be in the rare position of portraying a complicated young woman with her own story, rather than the usual girlfriend. “I love that I'm playing someone who actually resembles a real girl. I'm doing something here that doesn't compromise anything I believe in—this is the first time *that's* happened.”

While television has pretty much stayed off the quad in recent years, it's the perfect setting for Ally-esque snafus involving unrequited crushes and chick rivalries. Russell, who never went to college herself, notes that “really what Felicity is struggling with is being cast out of her comfort zone, which obviously happens to all of us.”

Russell got her start as a dancer on the Disney Channel's *All New Mickey Mouse Club.* She moved on to acting roles in such lofty film projects as *Honey I Blew Up the Kid* and *The Babysitter's Seduction* and appeared on pulp king Aaron Spelling's serial drama *Malibu Shores.*

“Spelling's audience wants to see girls in bikinis on the beach,” she says. “That show was really about visual escapism, whereas ours is about emotional escapism.” Whether adult viewers will respond to *Felicity*'s undergraduate world remains to be seen. “We're just making a show *we* want to watch,” says Abrams, echoing the sentiment of colleagues—kids, really—who've been programming TV for more than a decade.

“They always say that the audience for a show will be younger than its characters,” Russell adds, “but the best response I've gotten has been from my girlfriends in their thirties.” Besides, she says, “we make it look so romantic that by the time they're finished watching this show, everyone's going to wish they could go back to college whether they liked it or not.”

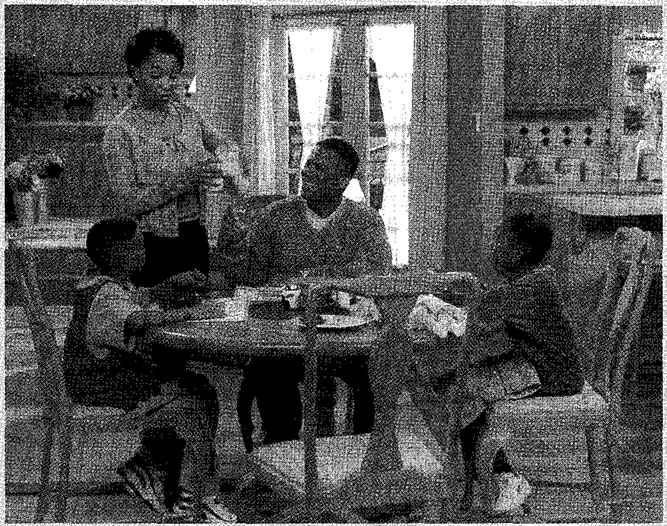
PHOTOGRAPH BY JEFFREY NEWBURY/OUTLINE

Black Flight

Two new sitcoms feature black families in the cushy suburbs, but only one rings true.

THEY'RE BLACK, AND THEY'RE SUBURBAN. SORT OF. Understand that the suburbs to which D. L. Hughley and Curtis Cooke will be moving in two new fall-season sitcoms are the suburbs of television, the virtual republic, not of America, the real one. Virtual suburbs are fifties theme parks of nuclear families, cheerful spaces, shiny appliances, backyard barbecues, perky gardens, safe schools, accessory pets, paperboys on bicycles, and, except for the occasional autumn leaf, not a lot of weather. Real suburbs, while not perhaps as blue as David Lynch's velvet, are all about white flight and status anxiety, both of which cause substance abuse, as in Cheever, and adultery, as in Updike, not to mention gated communities, restrictive covenants, armed response, shopping malls, and golf.

Of course, generalizing from a couple of pilots is a mug's game. And sitcoms themselves can be counted on to be insulting to every color, class, creed, and sinew in the ethnic Mulligan's stew. (Stereotyping is a sitcom's shorthand, on its rapid-fire way to wisecrack payoffs.) Black Americans appalled by the shows purporting to represent them, in which young networks like Fox and the WB seemed to specialize in their audience-grabbing infancy, need only be reminded of the equal-opportunity burlesques of Jews, Irish, Italians, Greeks, and even anal-retentive Miracle Whip Wasps, not to mention the current craze for Russian mafias and Arab terrorists and Latin American drug lords. But on the evidence so far of a single half-hour preview tape, **The Hughleys** (Tuesdays, 8:30 to 9 P.M.; ABC) seems to have moved into virtuality, even though Chris Rock is one of its executive producers, while **Living in Captivity** (Fridays, 8 to 8:30 P.M.; Fox) is closer to the real thing, although it's a production of Diane English, than whom there's no more white-bread urban chick, whose Murphy was no Browner than Susan Dey or Annie Potts at *Love & War.*



MOVIN' ON UP: The Hughleys, pioneers in white suburbia.

Thus, along with his wife, Yvonne (Elise Neal), and two children, Michael (Dee Jay Daniels) and Sydney (Ashley Monique Clark), Darryl Hughley brings to the 'burbs his own paranoia and confusions about black identity, which are abetted by Milsap Morris (John Henton), the sales manager of his vending-machine company, whom he has dragged along with him up the status ladder, and which will be far too neatly resolved by a forbearing white extreme-sports-equipment dealer across the leafy street, Dave Rogers (Eric Allan Kramer), who assures him that the only "N-word" in his head is *neighbor.* Well, maybe. But if I were Darryl, I'd stick awhile longer to my suspicions. It can't really be that the only problems in this pastoral idyll are his own doubts—about himself, about losing his "blackness" by paying his bills on time and drinking "cappuccino instead of Kool-Aid"; about his young son, who prefers the music of the "MmmBop" Hanson brothers to that of Marvin Gaye; and about his even younger daughter, who wants a white Barbie doll instead of a black one.

"I don't give a damn whether O.J. did it or not," says Darryl. But yogurt-faced suburbia just might. And from the Chris Rock of *Lethal Weapon 4* and *Comic Relief,* we expect more raw edge.

Whereas upwardly mobile rap D.J. Curtis Cooke (Dondré T. Whitfield) and his pregnant wife, Tamara (Kira Arné), can't even start living in captivity until they've been waved through a video-monitored Checkpoint Charlie by an armed security guard who already knows that their membership in Blockbuster was revoked for failure to rewind; who haven't slept in their brand-new house a single night before they are accused by Carmine Santucci (Lenny Venito), the Muffler King married to the bimbo, of lowering their property values by 20 percent and stealing their outdoor barbecue grill; who can't sleep anyway because of the all-night snapping of traps on gophers and "their horrible little screams," and who will discover in the morning that the liberal white novelist Will Marek (Matt Letscher) who jogs with them is startled out of his writer's block when their running causes in him a flashback of being chased from a big-city ATM by an armed black man. All this, plus a lawn ornament and the Talking Heads.

At least *Living in Captivity* is in the fraught vicinity of the unfriendly truth. Our century consists of two migrations—of black Americans to big cities in search of jobs and opportunity; and of white Americans to the suburbs, to escape what have been called "urban pathologies" (which usually means "Americans who aren't white"). What sitcom television has just now noticed is that some of these same black Americans, having gotten into enough debt to think of themselves as middle-class, seek to escape these same pathologies (by which they mean rising crime, decaying neighborhoods, rotten schools, strategic-hamlet projects, downtown or south-side Bantustans, and Bedouin encampments). Surprise! They think they're moving to the virtual republic. They end up as lawn ornaments and human landfill in the real one.

JOHN LEONARD

Photograph by Saeed Adyani/ABC Photo.

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television PREVIEW

Monday

Guys Like Us (UPN; 8 P.M.) ROCK-BOTTOM FARE about a precocious kid who moves in with his suit-wearing older brother and his messy slacker friend. Ample Men Behaving Badly Around Boys scenarios. Precious few jokes. Sample humor: One Guy—"A dam." Other Guy—"A damn what?"

The King of Queens (CBS; 8:30 P.M.) A UPS delivery guy, his wife, and their giant-screen TV somewhere deep in Archie Bunkerville (with Jerry Stiller as the irascible father). The characters are reasonably likable, and the show does have a few funny lines. This season, that puts it ahead of the pack.

Conrad Bloom (NBC; 8:30 P.M.) A rarity: a New York sitcom (about an excessively generous ad guy) set in a city you can recognize, filled with things like Barneys, PETA, and *The Lion King.* And populated with seventies sitcom actors Linda Lavin (*Alice*) and Steve Landesberg (*Barney Miller*), like some big, beautiful battle of the network stars. Oh—the show? It's amusing enough.

DiResta (UPN; 8:30 P.M.) Ralph Kramden–esque transit cop trapped in the nineties against his will (see him wince as his son explores cross-dressing). The running gag about the MTA's P.R. problems is pretty funny—and a couple of actual jokes were somehow allowed into the script—but overall it's a drubbing. And the weirdly anachronistic subway set still has luncheonette counters and wooden turnstiles.

The Secret Diary of Desmond Pfeiffer (UPN; 9 P.M.) Simply mind-boggling. Smart-mouthed black British nobleman ends up in the kitchen in Abe Lincoln's White House. It's *Benson* in period costumes, with lots of knee-slappers about institutionalized racism. Don't bother organizing a protest rally; it'll be off the air before you can say "Million Comedy Writers March."

Hyperion Bay (WB; 9 P.M.) A young Silicon Valley hotshot decides to build an outpost in the small town where he grew up nerdy and insecure. The hour feels like a thousand years.

The Brian Benben Show (CBS; 9:30 P.M.) That *Dream On* guy reappears as a hard-working news anchor who's reduced to delivering syrupy "real people" segments while some better-looking idiots read the news off a TelePrompTer. Vengeance and mischief ensue.

Will & Grace (NBC; 9:30 P.M.) In what has to be a first, this show actually got queerer as it got closer to airing: Originally, Will seemed straight, but now he's out—as is his super-queeny pal, with whom he even discusses cruising on the Internet. That'd be astonishing enough, but the show, about Will and his best (female) friend, Grace, is quite funny to boot (and even mocks *Pop-Up Video*).

L.A. Doctors (CBS; 10 P.M.) Four very different doctors buck the odds in private practice. The L.A. comedy-of-manners material is surprisingly witty and ironic. ("Why not just take my first-born?" someone yells into a cell phone. Beat. "Oh, good, thanks. We're still hoping for Crossroads.") But the medical stuff gets awfully earnest. ("I want to make decisions based on what's right rather than what's fiscally prudent," one doctor deadpans.)

Tuesday

The Hughleys (ABC; 8:30 P.M.) WATCH THIS show, about an upwardly mobile black family ill at ease in the white-bread 'burbs. Keep in mind that it's consistently described as "controversial." Write an essay on what that says about Hollywood.

Costello (Fox; 8:30 P.M.) A cross between Jenna Elfman and Tank Girl, the ballsy, wisecracking Costello pees in the men's room, wears combat fatigues, and shows off her cute little midriff. One can't say much for the surrounding story, about her life in a big-hearted South Boston bar (oh, how the working poor love to shout and wrestle), but she's the season's best female character.

Encore! Encore! (NBC; 8:30 P.M.) NBC has bet a lot on this show, but after testing badly, it's gone in for major revisions. Word is that focus groups found the alleged straightness of Nathan Lane's character less than credible.

Brimstone (Fox; 9 P.M.) An avenging private eye, condemned to hell, accepts the Devil's offer of leniency in exchange for some in-house bounty hunting. His progress is registered in tattoos. No, really.

Mercy Point (UPN; 9 P.M.) Don't even try to follow what passes for a plot in this intergalactic *ER*. Just watch it for the excellent-looking aliens—that coat of Vaseline over everything really helps—or for the strange moment the old man yells "Ya galacka mol" and collapses in a pool of green urine.

Felicity (WB; 9 P.M.) Critics rave over this tender story about a sensitive girl in her first year at NYU. But though it captures pretentious adolescent angst every bit as well as *My So-Called Life* did, it neglects all the other stuff—the stupid, fun stuff—that made that show, and adolescence itself, bearable. The result, though popular, is whiny and precious.

JUST FRIENDS: *Will & Grace* pairs a gay man and a single, straight career woman.

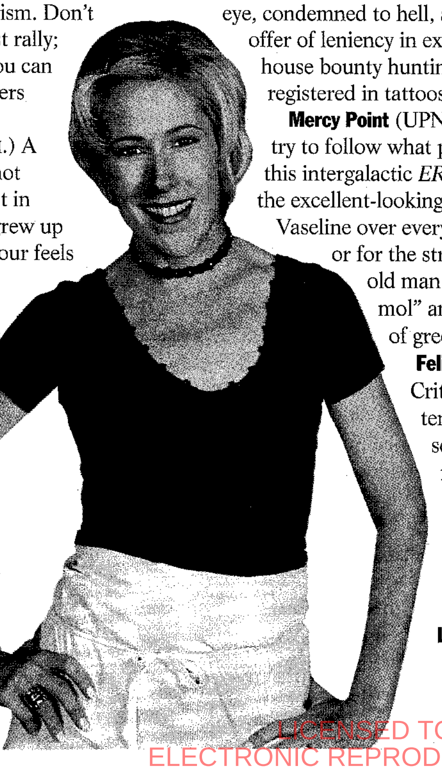
Sports Night (ABC; 9:30 P.M.) This "dramedy" set in ESPN SportsCenter does do many things very well, like conveying the hurried, cluttered dialogue of non-sitcom existence and a credible representation of stressful office life. But it needlessly attempts to justify its humor with pious lessons about the triumph of the human spirit and "the moral decay in American sports."

Wednesday

7 Days (UPN; 8 P.M.) IF YOU'RE EXPECTING A tender drama about Adam Moss and the gang from the old magazine, you'll be disappointed: This is sci-fi about a secret government program. But you'll also be disappointed if you're expecting sci-fi about a secret government program. *The X-Files* it ain't.

Maggie Winters (CBS; 8:30 P.M.) Defeated by life in the big city, Maggie returns to find her small town exactly as it was when she was in twelfth grade. Sure, the cultural nostalgia's a bit cheap (hey, everybody, walk like an Egyptian!), but *Maggie* even manages to be funny at times, so remember its name.

To Have & to Hold (CBS; 9 P.M.) Good heavens, another drama about a merry Irish clan. This one, which stars Moira Kelly and Jason Beghe—as a public defender and a Boston detective who aren't just married but in love with each other—is the pride of CBS this season.



LOVE ME, 'TENDER: The sassy bar girl rises above *Costello.*

Photographs: top, Bill Reitzel/NBC Photo; bottom, James Sorenson/Fox.

television PREVIEW

Charmed (WB; 9 P.M.) Aaron Spelling's three wiccan sisters would have presented a perfect opportunity for campy fun, but despite its low-budget special effects, the show is dead serious. And Shannen Doherty is just as bratty and intolerant as she was back at Beverly High.

The Secret Lives of Men (ABC; 9:30 P.M.) James Burrows directs this baffling entry, which purports to show something rare about masculinity or friendship but is neither insightful nor engaging nor amusing. How'd Peter Gallagher get involved in it?

BELOW PAR: Peter Gallagher and Co. in James Burrows's *The Secret Lives of Men*.

Thursday

Vengeance Unlimited (ABC; 8 P.M.) MICHAEL Madsen steps in to clean up the slime left by unethical lawyers and those darn nullifying juries. We're supposed to see his brutality as morality, his love of brownies as quirky charm. "What is wrong with you?" one character quite reasonably asks. "Plenty," he growls back. "We live in a world where—" Oh, come off it.

Jesse (NBC; 8:30 P.M.) If this show about life in Buffalo (by the *Friends* folks) succeeds, it won't be because of its bittersweet portrayal of single motherhood, nor because of the wacky, offbeat supporting cast. It will be because Christina Applegate works in a bar where all the waitresses wear St. Pauli Girl uniforms. And what's so wrong with that?

Friday

Living in Captivity (FOX; 8 P.M.) THE MORE morally complex of the season's two new shows about black families in white suburbs. But by far the more painfully executed.

Two of a Kind (ABC; 8 P.M.) A casting coup: Mary Kate Olsen and Ashley Olsen play twins named Mary Kate and Ashley. They, their single dad, and their little friends all say the most darling things. Not recommended for diabetics. Or mature audiences. Or young children.

THIN BLACK BELT: *Martial Law*'s Sammo Huang, kung fu–fightin' cop.

Legacy (UPN; 8 P.M.) An antebellum plantation saga in which the happy "help" advise their benevolent master on his business plans, and his oldest son spurns a rich debutante in favor of the black servant girl (with whom he converses in goopy relationship-speak). Wow. Who will dare put this one on their résumé?

Buddy Faro (CBS; 9 P.M.) Somewhere, somehow, there's a narrative thread that connects this show's crudely drawn stock characters and hackneyed visual styles—something about a burnt-out celebrity detective rescued from the bottle and brought back to swing again—but it's hard to find, and harder still to care.

Trinity (NBC; 9 P.M.) Mom and Pop live in Hell's Kitchen; the kids live out in the modern world, doing the things that Irish-Catholic television characters do: being cops and priests and drunks, and wrestling with the weight of tradition. Okay, it's not revolutionary, but it is far ahead of its peers—though the urban backdrop, with all its strip joints and rent-controlled apartments, already seems out of date.

Brother's Keeper (ABC; 9:30 P.M.) To satisfy the terms of his new contract, a rowdy football star is forced to move in with his uptight, suit-wearing brother and mollycoddled nephew. The big lug muddles up their well-ordered routine but reminds them all about fun and spontaneity and rugged American sportswear. Like *The Odd Couple*, only . . . not.

Saturday

Wind on Water (NBC; 8 P.M.) HELLO, BO: MS. Derek is back, as the matriarch of a Hawaiian ranching family. Lots of extreme sports, and lots of young buff people in swimsuits. So make sure to watch it—on mute.

Fantasy Island (ABC; 9 P.M.) Against all imaginable odds, the remake of this seventies classic is actually a success. Malcolm McDowell's Mr. Roarke is a camp icon, instructing his valet to burn all his trademark white dinner jackets (too dated) and dropping arch comments about bad *feng shui*. And the framing narrative, about the island's spooky travel agency, is straight out of a "Julius Knipl" comic. The excessively moralistic punishments that all fantasy-seekers end up suffering are still just as dumb, but would you really have it any other way?

Martial Law (CBS; 9 P.M.) This cross-cultural police show, about a bad-ass Hong Kong cop on loan to the LAPD, features some of the best fight scenes you'll see on the small screen this year. Everything else, from the old-hat cop-duo dynamics to the Confucius-say Oriental wisdom, is dreadful, but this is television, so take what you can get.

Cupid (ABC; 10 P.M.) Is Jeremy Piven really Cupid—or is he crazy? The show's central mystery is of no interest whatsoever, but its rapid-fire dialogue and Piven's overbearing presence are fun to watch, as is his David-and-Maddie relationship with his straitlaced shrink.

Sunday

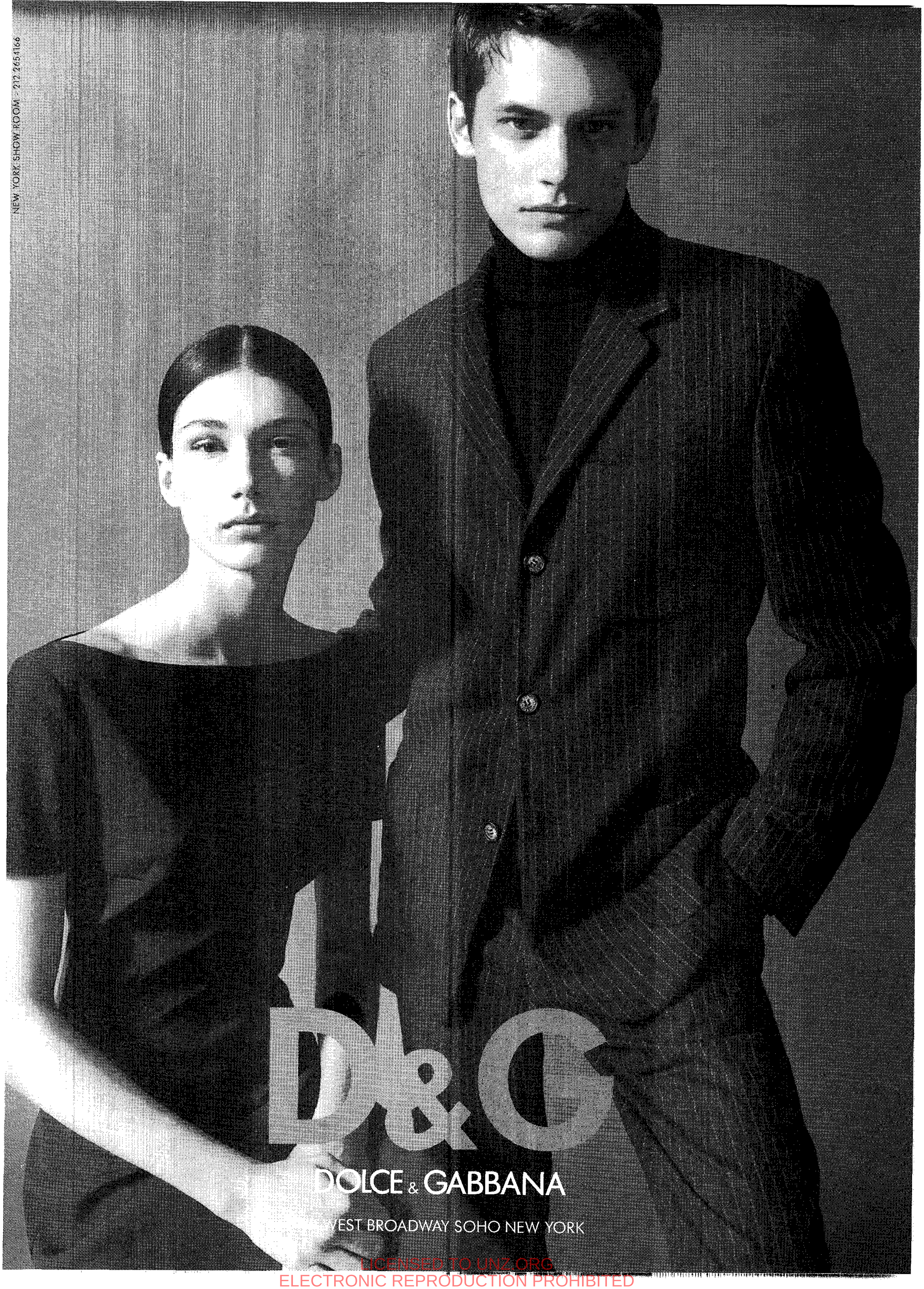
Holding the Baby (FOX; 7:30 P.M.) A MANAGEMENT consultant's wife runs off, leaving him juggling diapers, tot, and job. A *man* taking care of a *baby*! What will they think of next?

That '70s Show (Fox; 8:30 P.M.) Let's get this out of the way: Peter Frampton, lava lamps, wide lapels, foreign-exchange students. If seventies nostalgia were still in any way novel, the generic sitcom humor of this show would be more than enough to justify its existence. Unfortunately, it isn't.

The Army Show (WB; 9:30 P.M.) Catch it while you can: This cringe-inducing fare, about a hacker sentenced to four hilarious years in the army, may just be the season's worst (though it's so hard to choose).

ARIEL KAMINER

Photographs: top, Ron Tom/ABC Photo.; bottom, Tony Esparza/CBS Photo.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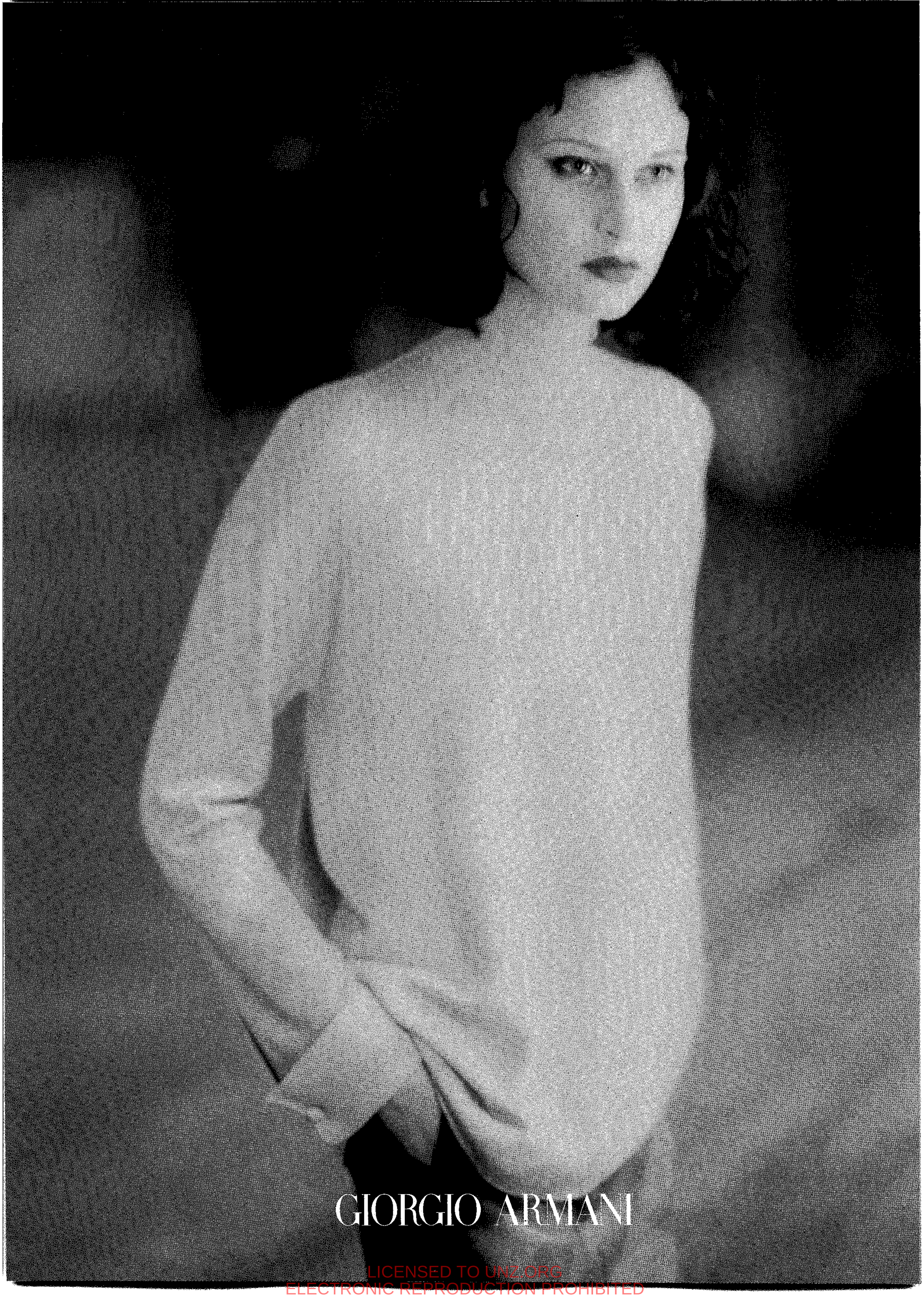
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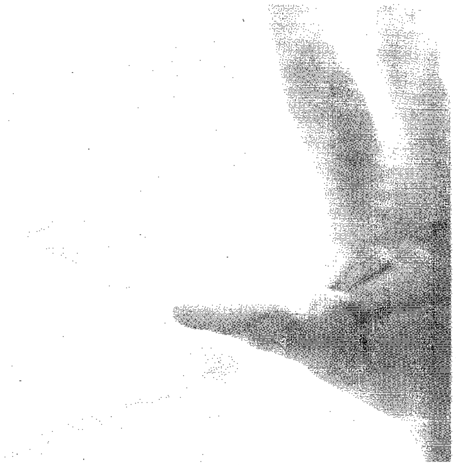

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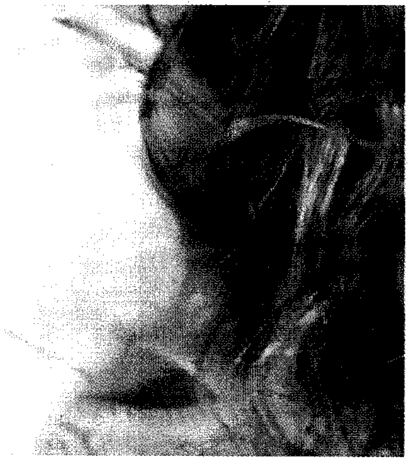


fall preview

Sheryl Crow Kicks Back

. . . except her idea of taking it easy is putting out a new, self-produced CD, making her film debut, and—most daunting of all—renovating her New York apartment. By Ethan Smith

SOME PEOPLE JUST DON'T KNOW HOW TO take a break. Back in June, when Sheryl Crow was midway through recording her third album, *The Globe Sessions,* she left her New York studio to spend a couple of weeks in Los Angeles. Filming her acting debut.

"It's a small independent film about a serial killer," she says of *The Minus Man.* "I play a junkie, and I die in the first five minutes of the film." Be that as it may, she adds, "No one can die quite like me. I think I smell an Oscar."

Spending weeks on location in the suburbs of Southern California—even with fellow actors as estimable as Dwight Yoakam and *Bottle Rocket*'s Owen Wilson—is hardly anyone's idea of a vacation. But the stint did help the singer recharge her batteries. "I was at a point in my record when I felt like I didn't know what I was doing, and I didn't know if it was any good," she says. "When I came back, I could sort of re-approach it fresh."

If playing a junkie murder victim is how Crow chills out, no wonder she has little time for current vernacular mellowisms. "That phrase *it's all good* has been so pervasive in the last year or two," she laments. "It's sort of been everybody's answer to everything—there's some kind of strange euphoria going around, as though our economy is so great that nothing can be bad and nothing can go wrong. Everything is just so comfortable." (Even though the market slumped within days of Crow's observation, we're not holding her responsible.)

Truth to tell, everything in Sheryl Crow's world *is* looking pretty comfortable right now, at least at first blush: She's just finished *The Globe Sessions,* has wrapped the flick, and is renovating a new East Village loft. But a listen to the new disc, out September 29, dispels any such misimpression. And when she invokes the copacetic catch phrase toward the end of the album, she does so with tongue firmly in cheek: "My friend Greg says it's all good," she sings in "Members Only," "as the eastern seaboard's blown away."

"It is a dark record," she concedes. "But it's also a record you could sit down and sip wine to."

Crow produced the new disc herself, as she did *Sheryl Crow,* her previous CD—this time offsetting her tangy blues-rock guitar with tastefully understated organ atmospherics, the occasional horn section, even strings. And like that second disc, this is definitely not an album by someone who just wants to have some fun. "My Favorite Mistake," the first single from *The Globe Sessions,* builds to one of the subtlest musical kiss-offs in recent memory: "Did you know when you go it's the perfect ending / To the bad day I'd gotten used to spending?" The emphasis in the refrain, "You're my favorite mistake," is clearly on *mistake.*

It's actually been a tumultuous year for Crow, beginning with the purchase of the new digs (now bicoastal, the

PHOTOGRAPH BY GEORGE HOLZ

singer is living out of the SoHo Grand while the new place undergoes some final renovations). The relocation capped a period of touring that had continued, virtually uninterrupted, since the release of 1994's *Tuesday Night Music Club*. She's put off touring in support of *The Globe Sessions* indefinitely—at least until the end of the year, she says—in favor of some peace and quiet in her new home.

Shorter than her videos let on, with muscular upper arms and a mouthful of big, straight teeth, Crow sits on a couch fiddling absentmindedly with a bagel and shifting her feet a little antsily. She's candid—to a degree—about her insecurities over the new album: Her singing, she volunteers, sounds "tired." (A more generous description might have been "relaxed"—even, God forbid, "comfortable.") And the added responsibility of sitting in the producer's chair?

"A curse."

Crow is just back from visiting her parents, two sisters, and brother in the Missouri boot-heel, where she grew up. "The first things you see," she says of the arrival, via Arkansas and Tennessee back roads, "are crop dusters and big open fields. The Allman Brothers were on the radio, and it was like time had stood still."

In certain welcome respects, though, time hadn't stood still. Crow's father is a small-town lawyer of the upstanding, Atticus Finch variety—which didn't exactly endear him to the local racist Establishment in the sixties. And when Wendell Crow brought a suit against a group of politicians who were stuffing the Pemiscot County ballot boxes with names of dead "voters," 8-year-old Sheryl got a firsthand introduction to small-town politics, civil-rights-era-style.

"It was a very hairy time," she recalls. "They were threatening his family's safety, so I would be escorted to school—I was in third grade, maybe—by policemen. At the time, of course, I didn't really understand why my dad was sleeping sitting up on the couch with a shotgun."

These days, when Crow visits, her father's workdays are more likely to be filled with divorce cases than with exposing underhanded political machinations. And going home, she says, "is like getting a fix of reality. Though New York is pretty realistic, too, I guess."

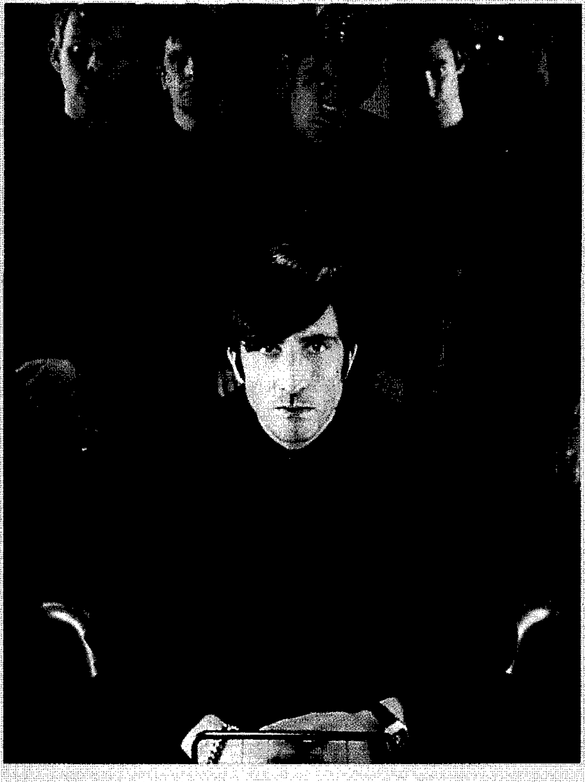
And right now, that reality includes the dread *Globe Sessions*. "Actually, I got up this morning and I listened to the album," she says. "And I think I'm gonna grow to like it, eventually. But not yet." She pauses and flashes a smile. "Yeah," she says. "It's all good."

Thrall of Sound

Britain's Rialto know a good movie when they hear one.

SURVEYING GREAT Britain's musical exports of the past several years, a fan could grow concerned for that nation's pop reserves: Oasis has tapped out supplies of Beatle-isms; Supergrass is rapidly depleting the Jam's mid-seventies literate rock sonics; and the Verve has strip-mined Pink Floyd's surreal bombast beyond any conscionable level.

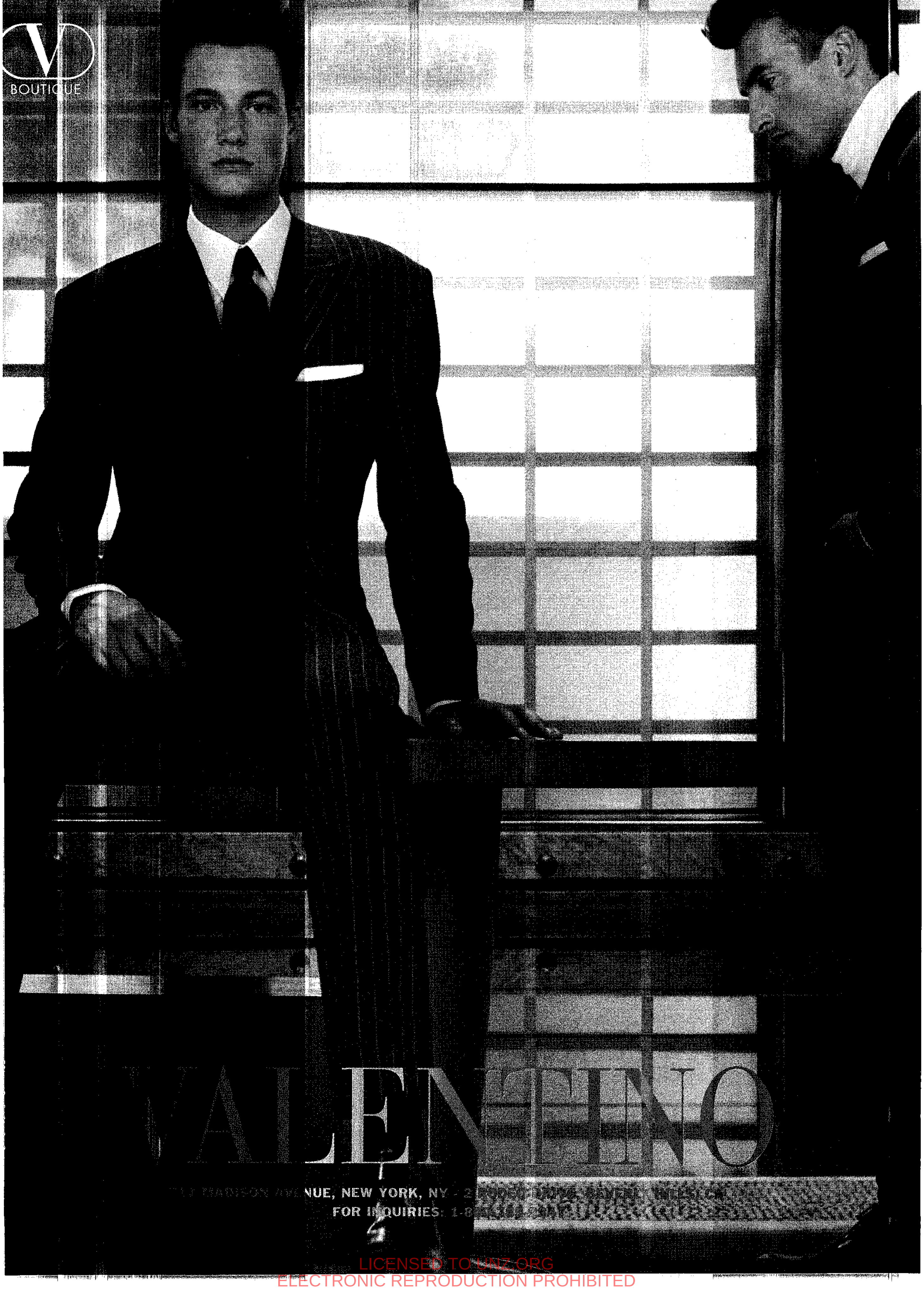
Enter Rialto, a modish London sextet whose self-titled debut draws more inspiration from the film soundtracks John Barry and Ennio Morricone created in the sixties than from any pop band. "If you watch one of those old Sergio Leone movies like *For a Few Dollars More*," says singer-guitarist Louis Eliot, "and turn down the sound, absolutely nothing's going on, really—just two guys staring at each other in a desert. But as you turn up the sound, the story is told by the score. That sort of stuff made a big impact on us." (Such a big impact, in fact, that Eliot & Co. named their band after a defunct British cinema chain.) None of which should imply that the members of Rialto simply compose overtures for films that don't exist. On the CD, Eliot is an aural director, depicting carefully detailed scenes that function as a kind of cinema for the ear: In "Monday Morning 5:19," a jealous lover fantasizes a minute-by-minute account of his girlfriend's infidelity; "Summer's Over" is a kind of audio-montage sequence metaphorically portraying a spent seaside romance; the narrator of "Untouchable" purifies his body until he feels worthy of approaching the song's object.


MUSIC FOR FILMS: Eliot (center) and Rialto get cinematic.

Before *Rialto* the album saw the light of day, Rialto the group already had several hit singles in its homeland. And things are looking good in the U.S. too. A recent L.A. preview date, says Eliot, "was absolute mayhem. We thought, because we hadn't released anything here, it would be dead. But the place was mobbed." The best part: One of the few pop figures for whom the members of Rialto profess admiration turned up. "Somebody brought Brian Wilson," says Eliot. "Jonny [Bull], who plays guitar and produced all our stuff, just about wet his pants. It was dumb-striking, really."

Rialto's dumb-strikingly beautiful CD hits U.S. stores September 15—five months behind schedule. Just like a real studio film. E.S.

Photograph courtesy of Sire Records.



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pop music PREVIEW

Live Pop/Rock

Bauhaus (September 11, Hammerstein Ballroom). The Teutonic man-machines of Kraftwerk returned to the stage in July, with a show that had critics salivating. It's only fitting that the band's gothed-out aesthetic heirs should reunite the same year to offer a less chilly take on German pop.

Lyle Lovett (September 22–23, Bottom Line; November 9, Avery Fisher Hall). At the September dates, the troubadour shares the stage with six Lone Star songwriters he salutes on his new *Step Inside This House* (see CD-release listings). The Lincoln Center performance features Lovett backed by his band.

Anoushka Shankar (September 25, Carnegie Hall). Two years ago, Ravi's 16-year-old daughter (and disciple) accompanied her dad in his annual Carnegie Hall show—and surprised the audience with remarkably mature sitar playing. Now she's releasing her first CD and celebrating it with her own headlining gig.

Marc Anthony (September 26, MSG). The world's biggest salsa star has put the fiasco of *Capeman* behind him, and can now return to doing what he does best: setting tens of thousands of screaming fans on fire with his red-hot brand of Latin pop.

Janet Jackson (October 10–11, Madison Square Garden). Miss Jackson proved that she herself was the nasty one with *The Velvet Rope*; the second night of this high-spectacle show will be broadcast live on HBO, making the parallels between Janet and Jerry Seinfeld downright unsettling.

Elton John (October 13–14, Madison Square Garden). "Candle in the Wind '97" might have been John's most controversial hit: The charity single stimulated John's album-catalogue sales at a fallow juncture and looked to some like crass opportunism. The less cynical took it as a gesture of good will.

Aerosmith (October 13 and 15, Jones Beach Amphitheatre; October 17, PNC Bank Art Center, Holmdel, New Jersey). Tyler, Perry & Co. are a little late for beach season, but they're right on time to hype their new live album (see CD-release listings).

Various Artists (September and October, the Cooler). Autumn is Krautrock season in the meat-packing district, as some fairly heavy hitters of seventies and eighties German experimental pop make their U.S. debuts. First, though, comparative newcomers **To Rococo Rot** bring their updated avant-garde industrialisms, September 18–19. A week later, **Damo Suzuki and Michael Karoli** arrive. As members of Can, the Japanese singer and German guitarist spent the seventies living in a castle and cranking out album after album of trippy electro-psychedelia. They make their American bow September 25–26. A founding member of both Kraftwerk and Neu (whose twitchy, serialist riffing was copied wholesale twenty years later by Stereolab), **Michael Rother** left both bands before he made it to New York to play a live show. October 23–24, he teams up with Stockhausen disciple **Dieter Moebius** to offer trance-inducing electronica.

FAMILY AFFAIR: Anoushka Shankar follows in Ravi's footsteps.

Cheap Trick (October 29–31, Irving Plaza). When they reissued *Live at Budokan* and re-created it song by song at Roseland earlier this year, Rockville, Illinois's, favorite sons learned something important: Their fans want to hear the old stuff. During this three-night stand, the power-poppers give each of their first three albums the same treatment.

"Listen, Listen: Music of Sandy Denny" (November 21, Arts at St. Ann's, Brooklyn Heights). Peter Holsapple, who oversaw last year's splendid Nick Drake tribute in this same space, brings together a panoply of singers who've been influenced by the late Denny. R.E.M.'s Mike Mills, Sloan Wainwright (who almost stole the Drake-athon), Teddy Thompson (Richard and Linda's son), Darius Rucker, Katell Keineg, Don Dixon and Marti Jones, and others are all backed by Holsapple's Continental Drifters for a night of Denny's hauntingly beautiful folk-pop.

Live Jazz

Stefon Harris Quintet (November 22–27, the Jazz Standard). This twentysomething vibesman's made quite a splash in the past several months, both as a sideman to the likes of Buster Williams and on his own (he also made his headlining debut at the Jazz Standard). Mature beyond his years, Harris has the good sense not to ruin a tune with a lot of unnecessary flash. Now, in a sign of total Establishment acceptance, he's got a record deal with Blue Note, and the tasteful reserve that made him famous should continue to deepen.

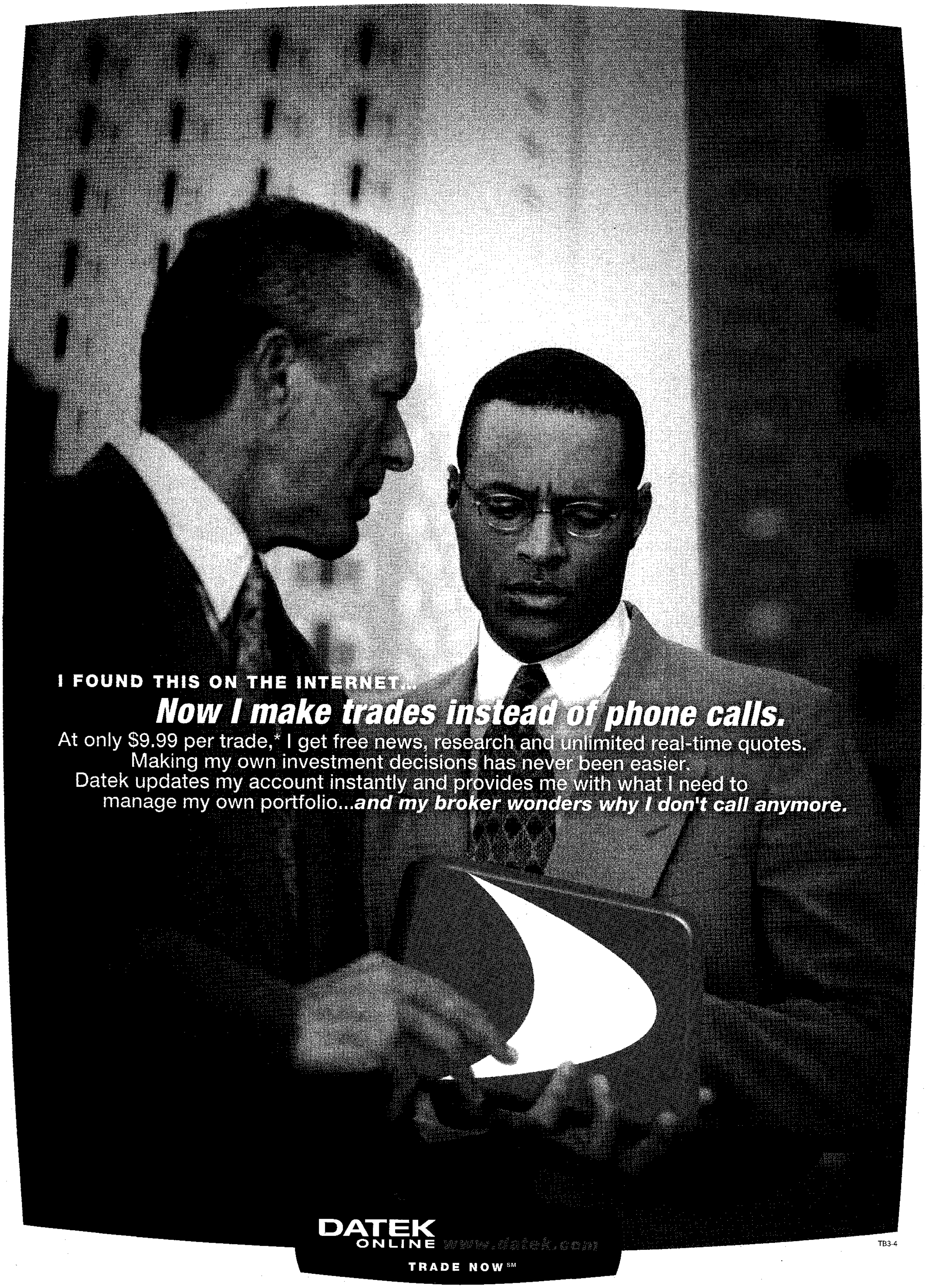
"Jazz—The Next Wave" (November 27, BAM). The focus of this year's incarnation of BAM's annual, forward-looking jazzathon is on Latin sounds. Elder statesman Tito Puente (didn't somebody say the *next* wave?) headlines, but the highlight will be percussionist Giovanni Hidalgo, who, in his tender thirties, has proven himself a conga master without equal. With the Foreign Affair Trio, Johnny Almendra, Milton Cardona, and Andy Gonzalez.

"Con Alma: The Latin Tinge in Big Band Jazz" (September 10–12, Jazz at Lincoln Center). Along with Wynton Marsalis, guest-conductor Chico O'Farrill—composer, bandleader, arranger to stars like Lionel Hampton and Dizzy Gillespie—opens the '98–'99 season of Jazz at Lincoln Center in appropriately grand style.

Recordings

September 8: **Belle and Sebastian,** *The Boy With the Arab Strap* (Matador): On their 1996 debut, *If You're Feeling Sinister,* this Glaswegian octet blended Nick Drake's lush, early-seventies folk-pop with an ironic, novelistic sensibility to create one of the most understatedly powerful albums of the decade. On *Boy,* the strings, horns, acoustic guitar, and whisper-quiet vocals are all still there, but in the service of a Kinks-influenced, mid-sixties brand of pop. Lead singer Stuart Murdoch's darkly comic vision remains intact, though: "It Could Have Been a Brilliant Career" begins with the line "He had a stroke at the age of 24" and closes with an image of the same character "as he wets himself for the final time." (Belle and Sebastian will be at the Supper Club, November 1 and 2.) **Hole,** *Celebrity Skin* (Geffen): The titular dermis is obviously both highly malleable and tough as leather. It's been almost four years since *Live Through This,* an interval that's seen Kurt's suicide, Courtney's multiple image makeovers, bassist Kristen Pfaff's overdose-death, and a controversial documentary chron-

Photograph by Dorothy Low.



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pop music PREVIEW

THE HOLE NINE YARDS: Love (left) delivers her third album after a hellish half-decade.

icling it all. And those are just the highlights. **Various Artists,** *Tammy Wynette . . . Remembered* (Asylum/Elektra): In proof that not *all* tribute-records are garbage, the late first lady of country gets a first-class salute from Elton John (doing "Stand By Your Man," no less), Rosanne Cash ("D-I-V-O-R-C-E"), Emmylou Harris and Linda Ronstadt ("Golden Ring"), and others. **Canibus,** *Can-I-Bus* (Universal): The much-anticipated debut full-length from the New York rapper who turned a public feud with LL Cool J into a career.

September 15: **Rialto,** *Rialto* (China/Sire): See page 88. **Marilyn Manson,** *Mechanical Animals* (Nothing/Interscope): Ohio's least-favorite son has exchanged his all-black satanist's wardrobe for the flowing white duds of a glam-rocker. **Hootie & the Blowfish,** *Musical Chairs* (Atlantic): The meteoric rise of Rucker & Co. was a rock-and-roll El Niño: freakish, unpredictable, and with far-reaching consequences that are still being felt. And, as with that meteorological oddity, observers are wondering how long the whole thing can last.

September 22: **Lyle Lovett,** *Step Inside This House* (Curb/MCA): Lovett tips his hat to fellow Texan songwriters like Townes Van Zandt and Guy Clark. **Jerry Seinfeld,** *I'm Telling You for the Last Time* (Universal): The inevitable live album from the underwhelming Broadway run. **Kiss,** *Psycho Circus* (Mercury): The first new material from the original members since 1977's *Love Gun*. Yikes. Other releases: **Chemical Brothers,** *Brothers Gonna Work It Out* (Astralwerks); **Henry Rollins,** *Think Tank* (DreamWorks); **Joshua Redman,** *Timeless Tales for Changing Times* (Warner Bros.); **David S. Ware,** *Go See the World* (Columbia).

September 29: **Sheryl Crow,** *The Globe Sessions* (A&M): See page 86. **Elvis Costello & Burt Bacharach,** *Painted From Memory* (Mercury): After these two masters of utterly different songwriting eras joined forces for the film *Grace of My Heart,* they realized that angry middle-aged men and butter-smooth middle-aged men can write beautiful music together. **P.J. Harvey,** *Is This Desire?* (Island): The singular singer-guitarist returns to the angular, challenging style of 1993's earth-shaking *Rid of Me*. Classic-rockers will be disappointed by the departure from the blues-rock of '95's *To Bring You My Love*. Everyone else will be psyched. **Soul Coughing,** *El Oso* (Warner Bros.): New York's neo-surrealist hip-hop collective blends bold musical experimentalism, brainy lyrics, and funky beats on album No. 3. **UNKLE,** *Psyence Fiction* (Mo Wax/London): An electronica supergroup of sorts; this collaboration between Josh "D.J. Shadow" Davis and Mo Wax Records chief James Lavelle features such guests as Radiohead's Thom Yorke and Beastie Boy Mike D. Other releases: **Joni Mitchell,** *Taming the Tiger* (Reprise); **A Tribe Called Quest,** *The Love Movement* (Jive).

October 6: **Various Artists,** *Red Hot + Rhapsody* (Verve): Trip-hoppers (Morcheeba), electro-freaks (Money Mark), and old-school experimenters (David Bowie and Angelo Badalamenti) deconstruct seventeen Gershwin classics. **Pras,** *Ghetto Superstar* (Columbia): The third and final Fugee goes solo. Other releases: **John Mellencamp,** *John Mellencamp* (Columbia); **Cake,** *Prolonging the Magic* (Capricorn).

October 20: **Silver Jews,** *American Water* (Drag City): For album No. 4, singer-guitarist D.C. Berman is rejoined by sometime collaborator (and Pavement principal) Stephen Malkmus. Recorded in Williamsburg, *Water* is the Jews' most rockin' effort to date—though the band's matte-finish vocals and meandering guitars are in no danger of being confused with AC/DC. **Jon Spencer Blues Explosion,** *Acme* (Matador/Capitol): The staccato shout-outs. The James Brown beats. The barbed-wire riffing. All these could mean only one thing—yet another album from the East Village's most stylish and attitudinal punk-funk trio. And, as Spence points out midway through the new disc, "I do not play no blues, ladies and gentlemen!" **Eels,** *Electro-Shock Blues* (DreamWorks): This L.A. trio's second album chronicles a season in hell for frontman E (a.k.a. Mark Oliver Everett): As he wrote and recorded the album, the singer-guitarist lost his sister to suicide and his father to a heart attack, and watched his mother develop terminal cancer. The resulting CD is depressing but incredibly moving. **Aerosmith,** *A Little South of Sanity* (Geffen): A double live album from five Bostonians who are old enough to know better. Other releases: **Mary Chapin Carpenter,** *Party Doll* (Columbia); **John Lee Hooker,** *The Best of Friends* (Pointblank/Virgin); **Fatboy Slim,** *You've Come a Long Way, Baby* (Astralwerks); **Afghan Whigs,** *1965* (Columbia).

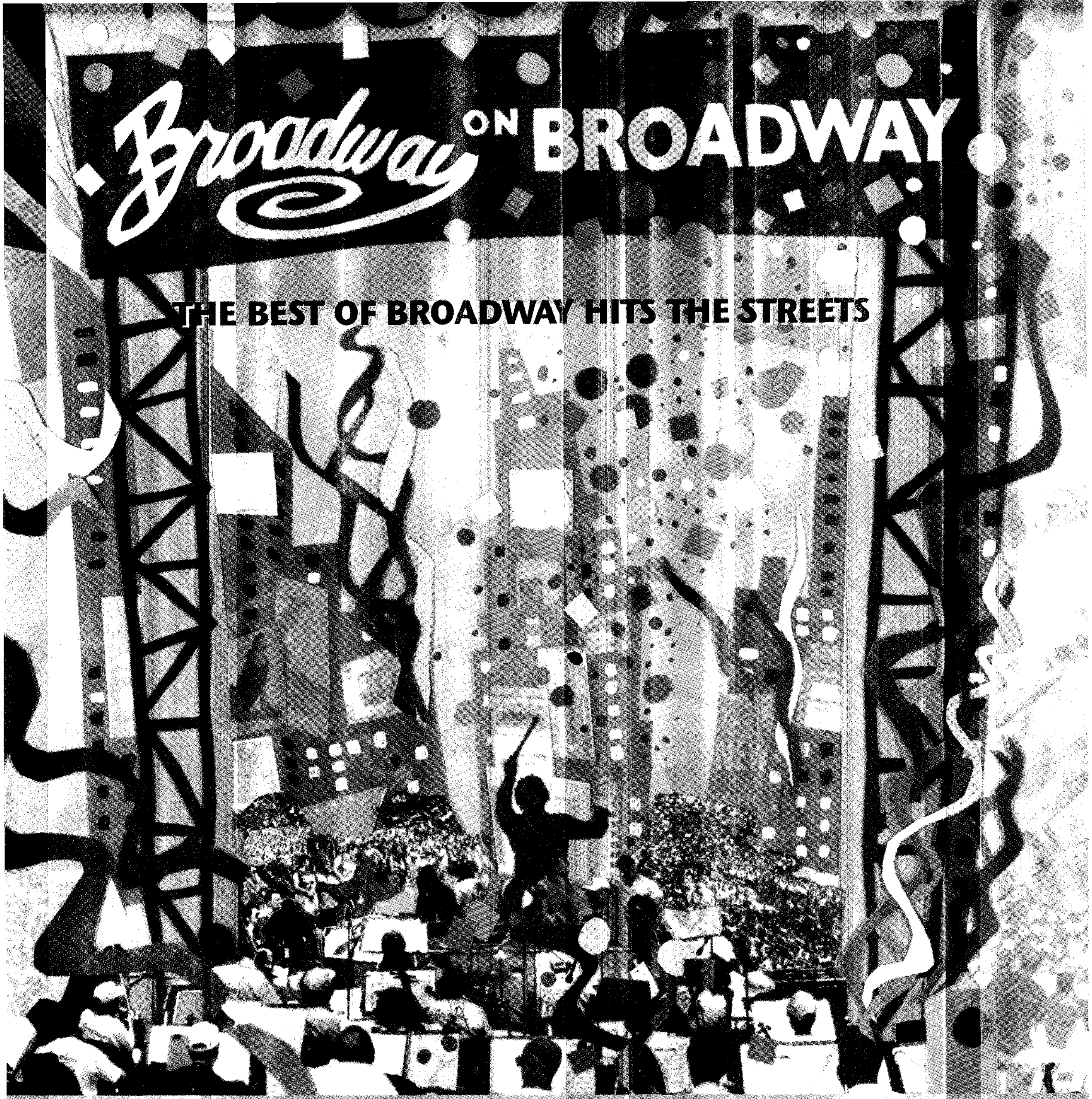
October 27: **Beck,** *Mutations* (DGC): The Beckster's low-key sixth album has more in common with indie releases such as *Stereopathetic Soulmanure* than with the big-production album (*Odelay*) to which it's the nominal follow-up. **R.E.M.,** *Up* (Warner Bros.): The group's first album since the departure of drummer Bill Berry is said to be quieter than recent efforts like *Monster.* **Bobby Digital (aka RZA),** *Bobby Digital* (Gee Street Records): As if all nine Wu-Tang members' doing solo discs weren't enough, the collective's leader has created a Ziggy Stardust–esque alter-ego to release yet more work. Other releases: **Nada Surf,** *The Proximity Effect* (Elektra); **Shawn Colvin,** *Holiday Songs + Lullabies* (Columbia).

November 3: **Burt Bacharach,** *The Look of Love: The Burt Bacharach Collection* (Rhino): Three CDs of wildly inventive pop from the brainiest composer of the sixties. **Talvin Singh,** *O.K.* (Island): Every Monday night, Singh gets London's Blue Note nightclub moving to an amazing blend of drum-and-bass beats and Indian-film-soundtrack sonics. Last year's Singh-produced *Anokha: Soundz of the Asian Underground* introduced U.S. audiences to the style; Singh's solo debut gives 'em an earful. **The Cardigans,** *Gran Turismo* (Mercury): Sweden's sexiest alterna-poppers drop the brainy loungeana of their early work for a darker, trancier electronic sound. **Oasis,** *Masterplan* (Epic): Brit-pop's brattiest try to save a sinking career. **Alanis Morissette,** *Supposed Former Infatuation Junkie* (Maverick): The follow-up.

November 17: **Mariah Carey** *1s* (Columbia): The former Mrs. Mottola collects the thirteen greatest hits—all of them chart-toppers, hence the title. Other releases: **The Black Crowes,** *By Your Side* (Columbia); **Ice Cube,** *War* (Priority).

Also this fall: **The Rolling Stones'** live *No Security* (Virgin), and albums from **Rage Against The Machine** (Epic), **Offspring** (Columbia), **Jewel** (Atlantic), and **Metallica** (Elektra). E.S.

Photograph by Guzman.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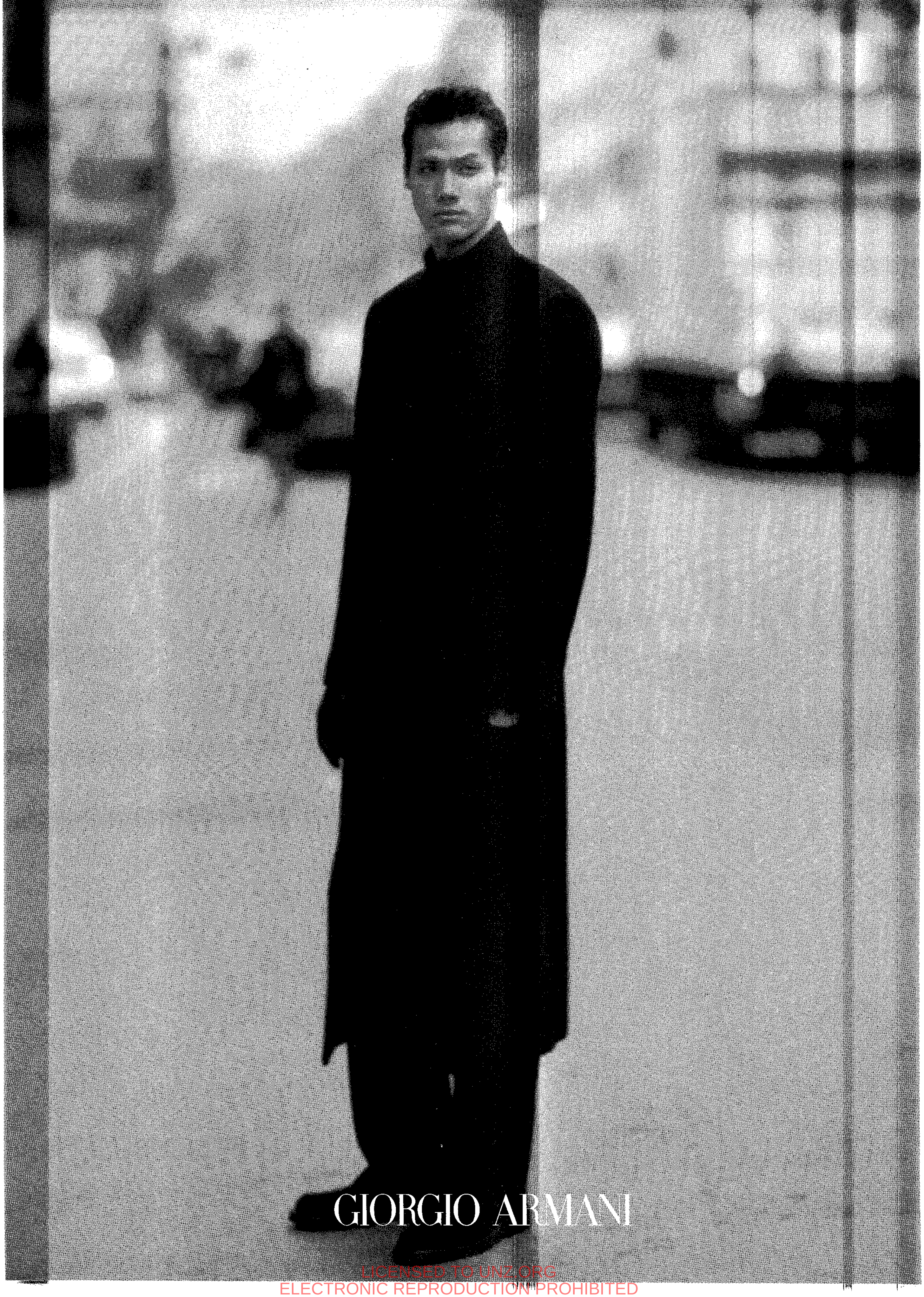
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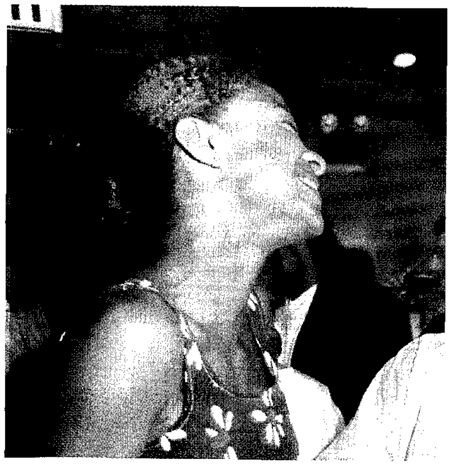

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Wait Until Dark

The town's lounge wizards are ready to help you get your groove back.

By Hunter Kennedy and Maura Egan

A GROUP OF MEN AND WOMEN IN THEIR twenties, generously tattooed, sit at a corner table sipping beer and watching the stage. On it, a man clad in cotton briefs runs a razor blade over his bare body, surviving with not even a nick. "It's enough to make your toes curl," says one patron at **Galapagos,** the newest hangout for the hipster colony that has settled in Williamsburg, Brooklyn. Don't expect booming techno beats or flashy light spectacles at this former mayonnaise factory. "This is a hybrid between a bar and a performance space," explains Robert Elmes, a local sculptor and the club's co-owner. It's a spot where the artistic crowd can enjoy a decent glass of wine (served, for now, in plastic cups) and engage in lofty conversation about their own works in progress. The interior is still unfinished—mayonnaise tanks peek through the ceiling's metal beams—but the fall performance schedule is in place. Ocularis, a popular weekly film series, screens the requisite arty flicks in the back room; Flying Machine, a fringe-theater favorite, perform their show *Utopians* throughout October; and the house band, Vaimarama, complete with a didgeridoo player, jams every Sunday night. "We want the place to continue to evolve, more light and movement," says Elmes, sweeping a hand dreamily around the warehouse-size space. "Maybe a waterfall." *70 North 6th Street (718-782-5188).*

SCENES FROM A MAUL: The rejuvenated Merc Bar.

This summer's opening of the Mercer Hotel brought a little sizzle back to SoHo, and the resurgent **Merc Bar** has the most to gain from the neighborhood heat. For five years an anchor of the Mercer Street culture corridor, the low-key, marqueeless club has provided a dependable fallback when trendier spots just didn't cut it. But now the Merc, just a couple of doors down from the well-lit Mercer lobby, is as crowded with neighborhood players and fashion victims as a West Village patio. Though it's still easy to overlook. "If you didn't know we were here," says owner John McDonald, proudly pointing out an understated brass sign the size of two business cards, "you'd just walk on by."

McDonald roams the bar in a rumpled pinstripe blazer, his eye (and ear) for detail taking in everything from the volume level of Curtis Mayfield's "Pusherman" to the new upholstery. "We're constantly in a state of restoration," he explains. "But the point is that you're not supposed to notice." Some say a downtown club can't remake itself from whole cloth, but the Merc's found a way to do it a piece at a time. Most recently, the sultan-size banquette got new cowhide. If McDonald insists that the opening of his spiffy neighbor hasn't influenced his redesign ambitions, he readily agrees to what it's done for the Merc's tempo: "It's been a shot in the arm."

The Merc Bar's attraction is its detached accessibility to the scene. The dark Adirondacks interior has fifteen-watt lighting, a canoe chandelier, and photos of Niagara Falls, lending people the luxury of feeling incognito without actually having to leave town. With candles at the café tables offering just enough light to see your rocks glass, this crowded lounge feels as intimate as a room full of corners. No one's going to overhear your conversation anyway—the pumped-up seventies soul takes care of that. While there's no dress code for the staff, there's definitely an unspoken one among the patrons: suits without ties, slinky dresses, and hardly a T-shirt in the house. Come early for a seat, and don't forget your cell. After ten, all the movers and shakers command the couches, and you couldn't wedge a credit card between them. *151 Mercer Street (966-2727).*

PHOTOGRAPHED BY ANDRE LAMBERTSON/SABA

PREVIEW nightlife

Clubs

UP TILL NOW, THOUGH THE ORCHARD STREET COCKTAIL CORRIDOR has been great for drinks, in these predominantly narrow bars you've had to do your dancing in the street. Now several clubs are quietly adding spaces where the new kids on the block can flash some moves. **The Orchard** has a signature green entrance marked by a lighted terrarium, but come October 1, its largest display of exotic life will be a 1,000-square-foot addition at the back. "There's going to be everything from dance-hall to trip-hop to rare grooves," says co-owner Michael Drury, who designed the room. "It'll be all over the map." *200 Orchard Street (673-5350).*

Down the block, the **Rivertown Lounge** has annexed a storefront as a VIP room. With its own bar and sound system, the new space will serve as a pressure valve for the rowdy club. Starting later this month, a bouncer will make sure that the 50 people who get to enjoy this gothic-themed party room are 50 of the right people. *187 Orchard Street (388-1288).*

Inside the gutted core of the old Hudson's camping-and-sporting-goods emporium on Third Avenue, Guy Jacobson is redoing the Hotel Regina from the ground up: "This is going to be a French bistro, and there"—he points to the basement stairs—"that's the bar." Opening in October, the **Cafe de Ville's** cellar lounge could be a good place for a tall nightcap, though you may have to wait your turn at the (free!) granddaddy-size pool table. Jacobson hopes to make the small lounge a VIP room for hotel guests, regulars from the Belmont Lounge (his other club) and a few fortunate others, but until the hotel opens next year, it sounds like a free-for-all. *202 East 13th Street (260-1854).*

Sandwiched between the palm readers and pizza joints of Bleecker Street, the **Elbow Room** plays unlikely host to a hip Wednesday-night karaoke scene. After trial runs at Spy and the Lansky Lounge, organizer Audrey Bernstein moved the spotlight to this glammed-out tap house, with a giant stage and generous table seating. The show starts around eleven and doesn't stop until the wee hours. It's hard to tell the novice exhibitionists from the professionals—everyone is framed by cheesy videos and berated by wisecracking emcee Russell Steinberg. Recent crowd-pleasers have included Moby ("I Write the Songs"), Michael Stipe ("Rhinestone Cowboy"), and Elliot Smith ("I Can See Clearly Now"). With one trip to the mike, you have a golden opportunity to put these stars to shame. *144 Bleecker Street (979-8434).*

Bars

SOON AFTER GAVIN BROWN MOVED HIS BROOME STREET ART GALLERY to Chelsea, he had a scheme. "I established a provisional bar in my SoHo space where my friends could drink and look at art, but now I can charge them for the cocktails," he says. In October, **Passerby,** 500 square feet of simply designed space, will open across from the Chelsea Market. Will the bar attract the big guns of the art world? Brown just wants it to be a place he'd like to visit. *436 West 15th Street.*

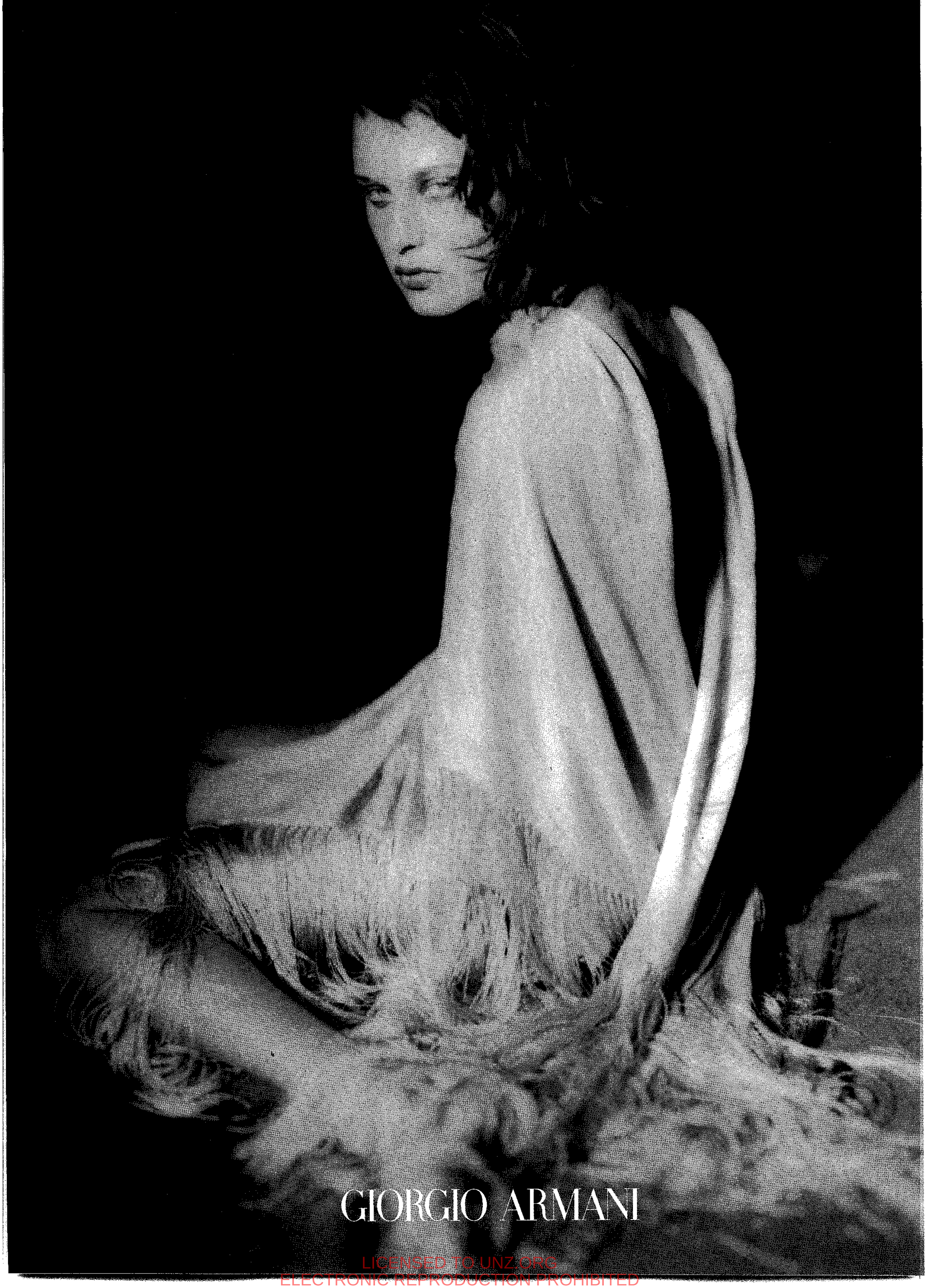
Situated where Little Italy meets Chinatown, the subterranean **Double Happiness** suggests an earlier time of husky guys playing cards and making offers with crisp hundreds, or possibly the hushed activity of an opium den—in fact, it was a speakeasy. Owners Ian Stell and Michael Drury remodeled the back bar in ceramic tile, evoking an old-world bathhouse. A previous storage cellar has been retrofitted into a greenhouse alcove, which couples have appropriated as a private VIP area. Tally your bar bill on the house abacus while the fashionable throng sips green-tea martinis and listens to the mellow grooves. *173 Mott Street (941-1282).*

SURVIVAL OF THE HIPPEST: At Galapagos.

Live Music

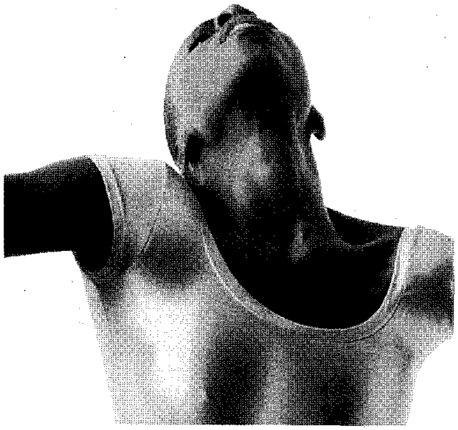
THE NEW **Bowery Ballroom** HAS GOT THE CITY'S LIVE-MUSIC SCENE back on the good foot. This indie-rock dance hall, a former shoe store, has quickly become a popular venue for performers and fans. Co-owner Michael Swier says the ballroom was "rebuilt for sound," also a priority at Swier's Mercury Lounge—and the BB (capacity: 500) is double the size. There are clean sight lines throughout the standing-room-only hall, three bars, and a mezzanine-level balcony for kids who want to know whether the singer has a bald spot. *6 Delancey Street (533-2111).*

Uptown, at **St. Nick's Pub,** the Sugarhill Jazz Quartet hosts an open-mike session every Monday night. Earl Spain, the cigar-smoking owner, escorts customers to tables, which soon fill up with neighborhood aficionados as well as Italian and Japanese tourists. "This is the greatest jazz night in the world. And these musicians are certainly blessed," announces the velvet-smooth emcee, who keeps his sunglasses on through both sessions. Teenagers and more seasoned cats stream into the narrow bar with their trumpets, saxes, bongos. They kiss the barmaid, get a lucky backslap from Earl, and head for the stage. Miss Diane, the resident diva and cocktail waitress, sings "Summertime." This place is heating up, and it's only 10 P.M. *377 St. Nicholas Avenue (283-9728).*



GIORGIO ARMANI

Dance



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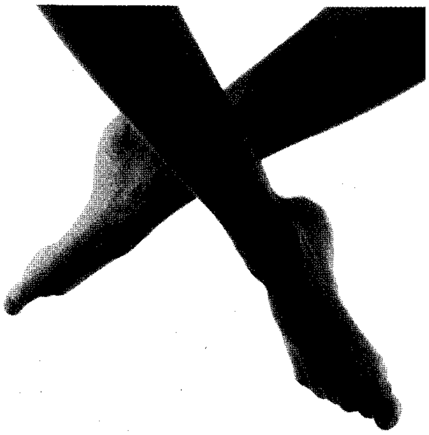

fall preview DANCE

Leaping Out of Ailey's Shadow

Dwana Smallwood personifies a bold but nuanced dancing style. There's also a wellspring of mystery at her core. By Tobi Tobias

AT 25, DWANA SMALLWOOD IS ALREADY ONE of the sensations of the Alvin Ailey American Dance Theater, which will be celebrating its fortieth anniversary at the City Center December 2–January 3. Admirers compare Smallwood to the legendary Judith Jamison, who now directs the company, because she shares Jamison's powerful, radiant projection and the ability to convince you that it's emotion, not mere technique, that gives dancing its eloquence. Unlike Jamison, who is statuesque, Smallwood inhabits a body that couples delicacy with lush womanliness; her head has the classical beauty immortalized in ancient African art. "Growing up, I did a lot of mind trips," she confesses, "on the way I looked—very dark, exotic. Now I'm learning to accept and love the way I'm made. It's been my hardest journey."

The beauties of Smallwood's dancing seem never to have been called into question. Clear and concentrated, Smallwood can make immense and minute things happen simultaneously. She'll throw herself into a huge move—with outsize force—at the same time giving it myriad small nuances. When she arrests a stream of motion, the still image is indelible, seemingly the last word on that particular shape. And yet for all she reveals, there's something she reserves for herself, a core of mystery that promises to disclose itself in good time.

Jamison, who reigns over a whole troupe of star-quality performers, is not about to declare Smallwood a personal protégée, though she talks more generally about "dancers I trust with my soul." Of Smallwood, Jamison says, "she is her own person, her own *dancer,* and that is what I admire about her."

Like many success stories, Smallwood's starts with a terrific mother. "I grew up in Brooklyn," she explains, "in brownstones in Bedford-Stuyvesant. Yes, it was a tough neighborhood, but my mom was one of those Huxtable mothers—up every morning cooking breakfast for me and my sisters and brother, always putting us in some kind of program. I did track and field, music, all kinds of dancing. I never really experienced the street world; if I went outside, it was, 'In before the sun goes down, girl, and stay right near the gate.' "

The young Dwana's prodigious gift for dancing was recognized early on and was (as it still is) encouraged by her mother, Isoke Nia, and supported by her entire family—an asset Smallwood reverently appreciates. Her training for the stage was typical of today's modern dancer: La Guardia High School of Music, Art and Performing Arts, North Carolina School of the Arts, stints at the Martha Graham and Ailey schools—though not everyone in her position can also boast having won three times running at the Apollo Theater's Amateur Night.

When Smallwood was still in high school, before she'd ever heard of Judith Jamison, she was told she resembled her. The passing remark ignited an obsession. "I watched tapes of her over and over," Smallwood recalls. "Her

PHOTOGRAPH BY HOWARD SCHATZ

dancing was so intense and so personal. A passion I could identify with was coming from the center of her being and shining through her. Her dancing spoke to me and soothed me with its self-confidence." In college, Smallwood created her personal Jamison archive by extravagantly overresearching a paper on her idol. "I needed a great black, and unusual, artist to relate to, and I began to appreciate the life—her giving 100 percent to what she did—as well as the dancing."

Smallwood's ardent desire transformed itself into a reality with the swift, magical action of a fairy tale. After an apprenticeship with Ailey's Repertory Ensemble, she joined the parent company in 1995. Less than three years later, she was dancing *Cry,* the landmark solo evoking the spectrum of black female experience that Ailey had choreographed for Jamison.

Despite the grueling daily work that is every dancer's lot, Smallwood's achievement has come with relative ease. Today, she's just about everywhere in the company's repertory. Her major obstacles, she confesses, have been set up by spates of self-doubt that contrast remarkably with her tenacity of spirit. But, she realizes, "you have to find out what you want to do and believe that you can do it. It's not enough to hope that it's going to happen and pray that it's going to happen. You have to *know* it's going to happen. I knew that I was going to be in the Ailey company. I put all my energy into it."

Apart from the magnet of Jamison, why did it have to be this company? "They don't just raise dancers here; they raise real people. Then, the works the Ailey performs are about issues I can relate to, and"—Smallwood really warms to her subject here—"in them I can be an actress as well as a dancer. When you play a role, you can go to other places, be more sensual, more self-centered, wilder than you can be in ordinary life. On the stage, it's accepted. It's when I can act larger than life that I really feel secure."

LeBlanc's Slate

A dancer of exquisite musicality, Tina LeBlanc scores with the San Francisco Ballet.

A DANCER REVEALS TO HER AUDIENCE NOT ONLY HER personal gifts and skills but also the imprint made on her by her teachers and the companies in which she's performed. **Tina LeBlanc,** fondly remembered from her years with the Joffrey Ballet, returns to New York with the San Francisco Ballet (City Center, October 20–25). Once a *jeune fille* who coupled a brilliant technique with a personality that was all tenderness and charm, she is now a mature dancer of 31, authoritative and eloquent in both traditional classics and contemporary works, in the dramatic and the abstract. The wide-ranging repertory of SFB, which she joined in 1992, and the grand scale of its efforts give LeBlanc a wealth of opportunities to display her exquisite musicality—"I've always thought of *being* the music"—her compelling blend of precision and fluency, and her ability to sense and project the particular atmosphere of a dance. What's more, the SFB's artistic director, Helgi Tomasson, allows her to figure out for herself how she'll interpret a work.

LeBlanc had felt hemmed in toward the end of her decade with the Joffrey, as if a specific way of executing every step, and even the feelings she was to express, were being dictated to her. Yet, while her career with the Joffrey had its limitations—there were certainly none of the *Swan Lake*s or *Sleeping Beauty*s that she commands at SFB—she still remains unforgettable to New York fans for her portrayals of Lise, the enchanting heroine of Sir Frederick Ashton's pastoral *La Fille mal gardée;* the Young Girl victimized by war in Kurt Jooss's *The Green Table;* and the most marvelous of the delicately ebullient maidens in Arthur Saint-Léon's *La Vivandière* pas de six. This last, choreographed a century and a half ago, might have been made to order for LeBlanc's lightness and quickness of foot and the modest sweetness she displayed when she first danced it as a member of the Joffrey's junior company.

Going even further back in time, the mark of the celebrated pedagogue Marcia Dale Weary can be seen in LeBlanc. Weary's Central Pennsylvania Youth Ballet has for decades bred dancers admirable for their immaculate classical style. LeBlanc left this tutelage at the age of 15 to try her fortunes in the professional world, having trained with Weary and her astutely chosen faculty since she was a child of 8. Today, in the correctness and beauty of her dancing, those early lessons still gleam and serve as much as LeBlanc's many later acquirements to fulfill her desire "to take the people who are watching to another place."

T.T.

FEATHER IN HER CAP: Tina LeBlanc dancing in the San Francisco Ballet's *Swan Lake*.

Photograph by Marty Sohl.

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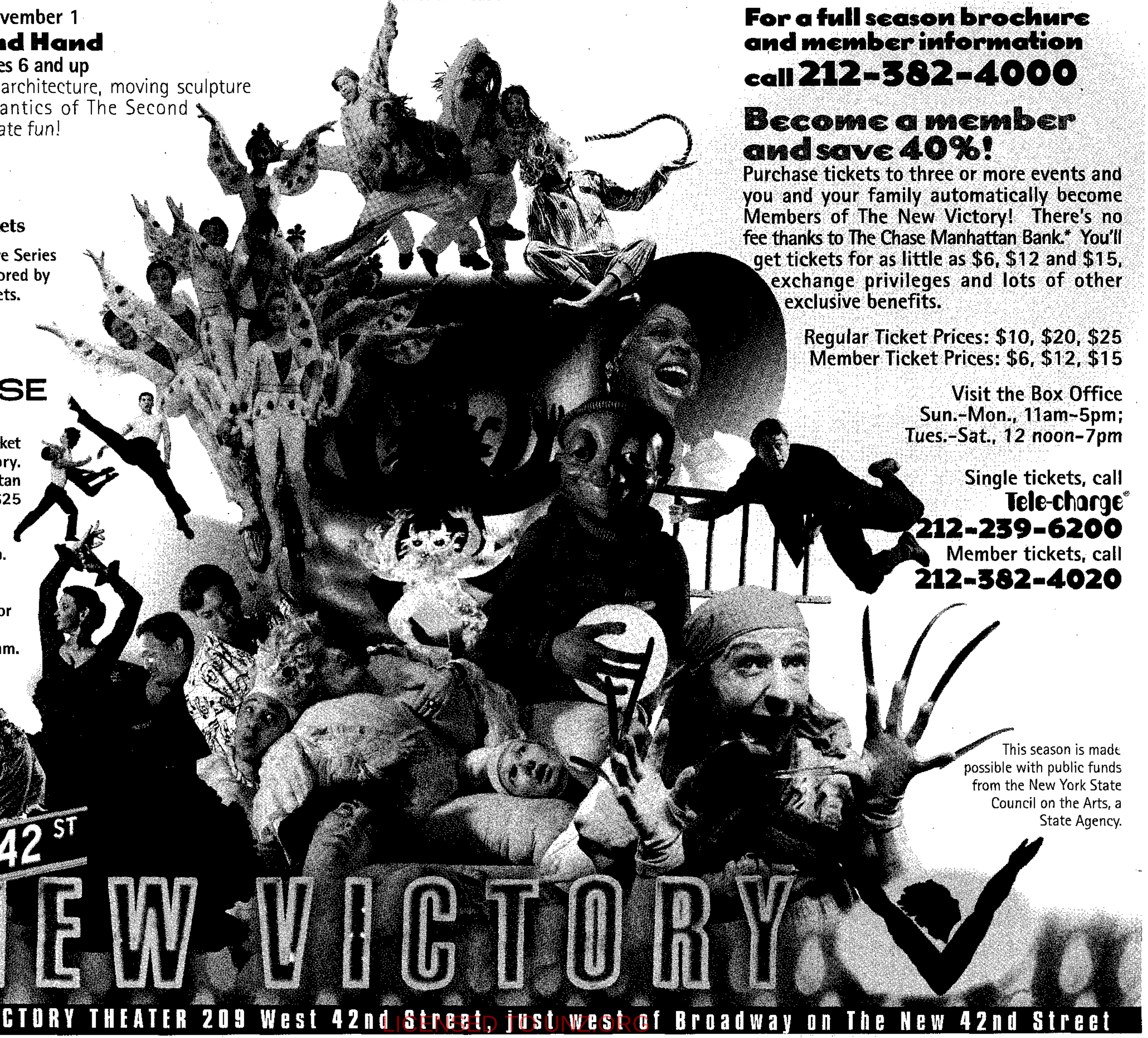

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This season is made possible with public funds from the New York State Council on the Arts, a State Agency.

E NEW VICTORY THEATER 209 West 42nd Street, just west of Broadway on The New 42nd Street

dance PREVIEW

WITHOUT LEAVING NEW YORK, DANCE ANTHROpologists can make a field trip this season, investigating the mysteries proposed by visiting European postmodern choreographers. These are the guys who stage dark, perversely glamorous things meant to appear deeply significant even when we can't fathom them. The enigmatic **Anne Teresa De Keersmaeker,** from Belgium, will present her breakthrough 1982 duet *Fase,* appearing in it (for the last time) with her original partner *(The Kitchen, September 22–26).* The French-based **Maguy Marin,** arriving with the program-length *Ramdam,* leads us to expect her familiar brand of awkwardness and ugliness, laced with black humor *(Joyce Theater, September 29–October 11).* **Angelin Preljocaj,** also from France, weighs in with yet another of his takes—portentous, obscure, tinged with evil—on traditional ballet. The *Romeo and Juliet* his company is bringing co-opts the familiar Prokofiev score, but we're warned to expect "futuristic sets" and "undercurrents of totalitarianism" *(BAM, October 21–24).*

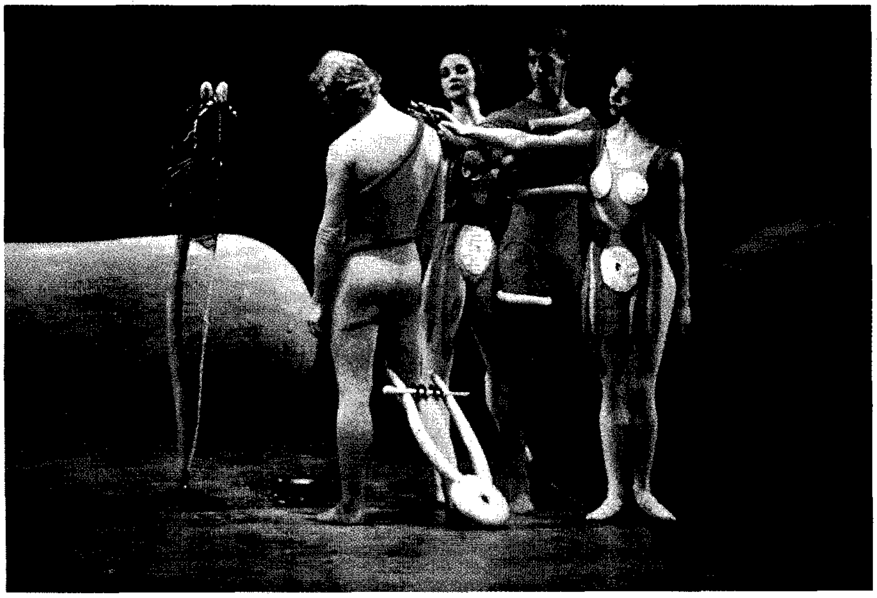
Bill T. Jones is famous for stirring up controversy. *We Set Out Early . . . Visibility Was Poor,* billed as a "journey through the twentieth century," promises no less. If past experience counts for anything, the performers Jones has assembled for the occasion are apt to be fabulous. Typically, they come in myriad sizes and ethnic persuasions. What they share is their individual distinction and a charismatic power that projects beyond the confines of their material. If the choreography or the politics of Jones's piece don't agree with you, you can just ogle the dancer-actors as if you were witnessing one of life's most sensational parties *(BAM, October 6–11).*

American Ballet Theatre's upcoming sojourn at the City Center is the second installment of a three-year experiment in retrieving the company's old identity. That means programs of short ballets in contrasting styles, the repertoire a mix of old favorites and new creations. In the revival department this time are Antony Tudor's acerbic *Gala Performance* and Anton Dolin's male showcase, *Variations for Four.* John Neumeier's *Spring and Fall* will have its company premiere, while John Selya, Nacho Duato, and Twyla Tharp will weigh in with ballets made for the company. Keep your eye on the Tharp and the Tudor *(City Center, October 27–November 8).*

To launch the **New York City Ballet**'s yearlong celebration of its fiftieth anniversary, this season's opening night will replicate the company's history-making debut program at the City Center: *Concerto Barocco, Symphony in C,* and *Orpheus*—all by Balanchine, all masterworks. People who saw the company in its astonishing early years will find much changed. The choreography was modified some by Balanchine over the years; the sheer technical ability of the dancers has increased; the soul of the enterprise has atrophied, given the absence of Balanchine, the bent of the company's subsequent direction, and the very tenor of our times. Yet these key works have endured in a still-potent form. If melancholy veterans think otherwise, they should invite a neophyte viewer to accompany them on November 24 *(New York State Theatre, beginning November 24).*

Meg Stuart, an American choreographer based in Belgium, was the one who "deconstructed" the pirouette in a dance created for Mikhail Baryshnikov's *White Oak Project.* Most folks hated the piece—dry, repetitive, overlong, they said—but I thought it was smart and interesting. It made you see why the adventurous and keenly intelligent Baryshnikov chose Stuart. Her collaborator on her current presentation, *Splayed Mind Out,* is Gary Hill, a MacArthur-certified artist working with film, video, and computers. The press release contends the piece is "a radical probing into the mind/body split"; a review from Germany claims it questions the possibilities of human identity. Only one way to find out *(the Kitchen, December 2–5).*

SPIN CONTROL: Whirling dervishes.

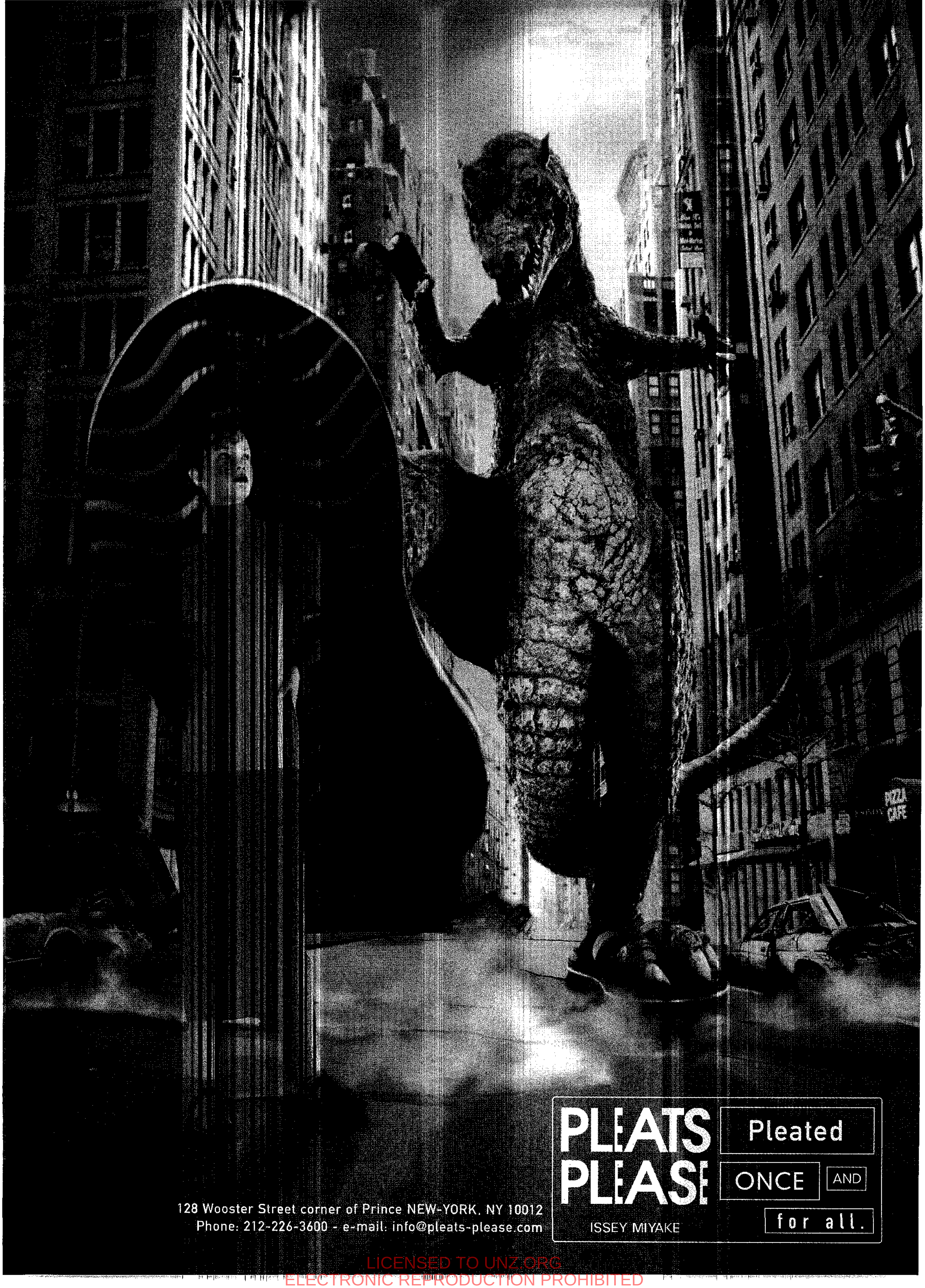


HELLBENT: Nilas Martins (facing away) in the New York City Ballet's *Orpheus*.

The traditional holiday treat for children who tolerate—or are perhaps beguiled by—dancing is **The Nutcracker,** with the New York City Ballet's traditional-style Balanchine version the obvious first choice. But the same kids (along with those allergic to party manners) might enjoy the change of pace offered by Eliot Feld's no-sugarplums **Ballet Tech.** The youthful performers in this troupe are drawn from the company's academy, which recruits in the city's public schools, and Feld tailors his present work to their streetwise verve. The choreographic results, at best, are refreshing; the teenage stars are dynamite *(Joyce Theater, December 22–January 3).*

But is it dancing? Well, that depends on how liberal your definition is. **Zingaro,** an equestrian extravaganza for people who enjoy Cirque du Soleil, is back with a new show, *Eclipse,* this one Korean-inspired. The animals are handsome and handsomely trained, but the self-consciously "poetic" surround is pretty bogus *(presented by BAM at Battery Park City, September 9–November 1).* The **Whirling Dervishes of Turkey** transport ritual into a theatrical environment. Watching them is hypnotic, soothing, for some excruciatingly dull, for others epiphany-inducing *(City Center, October 2–4).* **Michael Moschen** is a juggler and illusionist, etc., with a whimsical imagination as well as crackerjack timing. He started out as a night-shift street entertainer and ended up a MacArthur Fellow. It's the American Way *(The Kitchen, December 9–12).*

Photographs: top, Jack Vartoogian; bottom, Costas.



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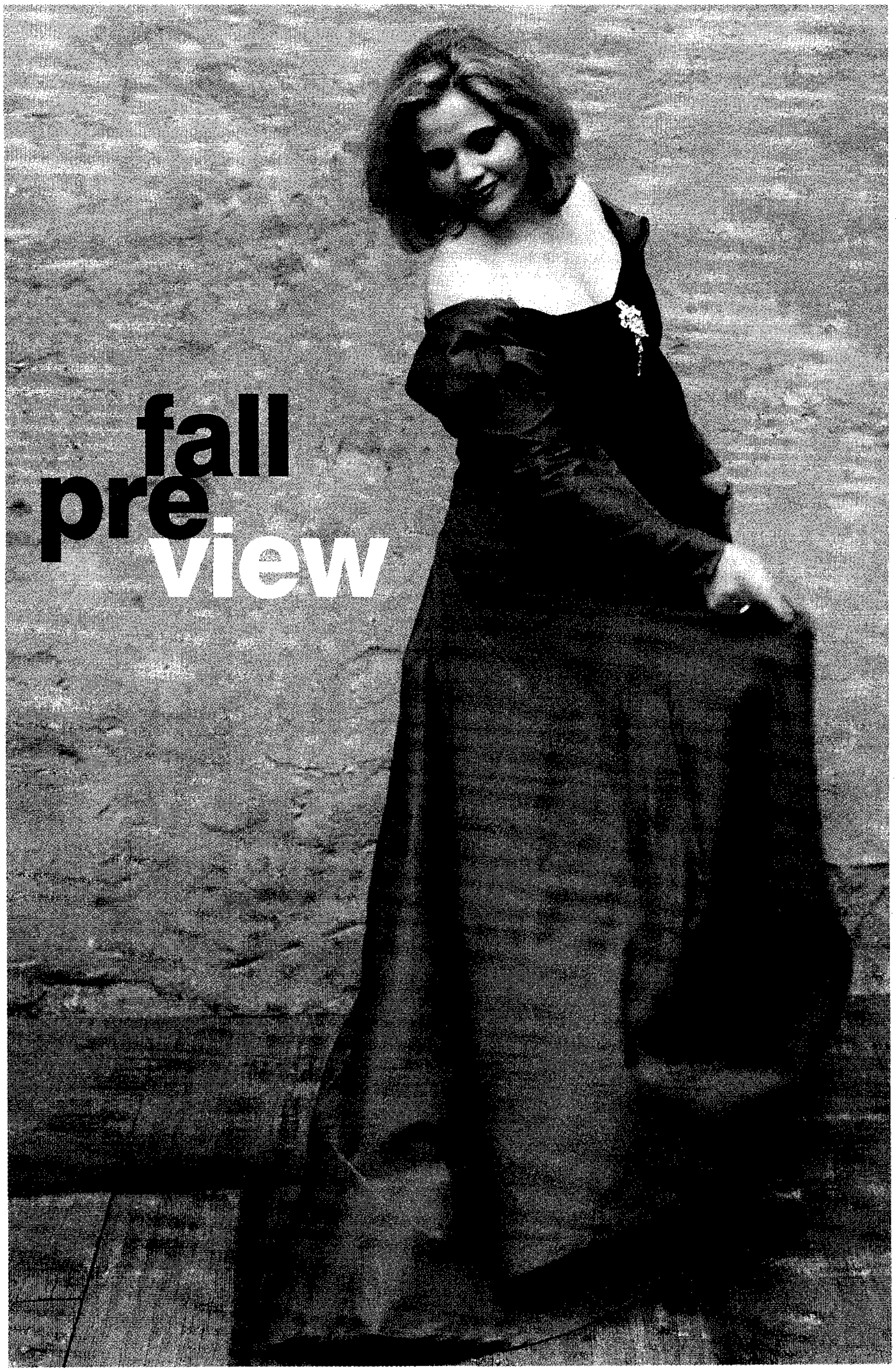
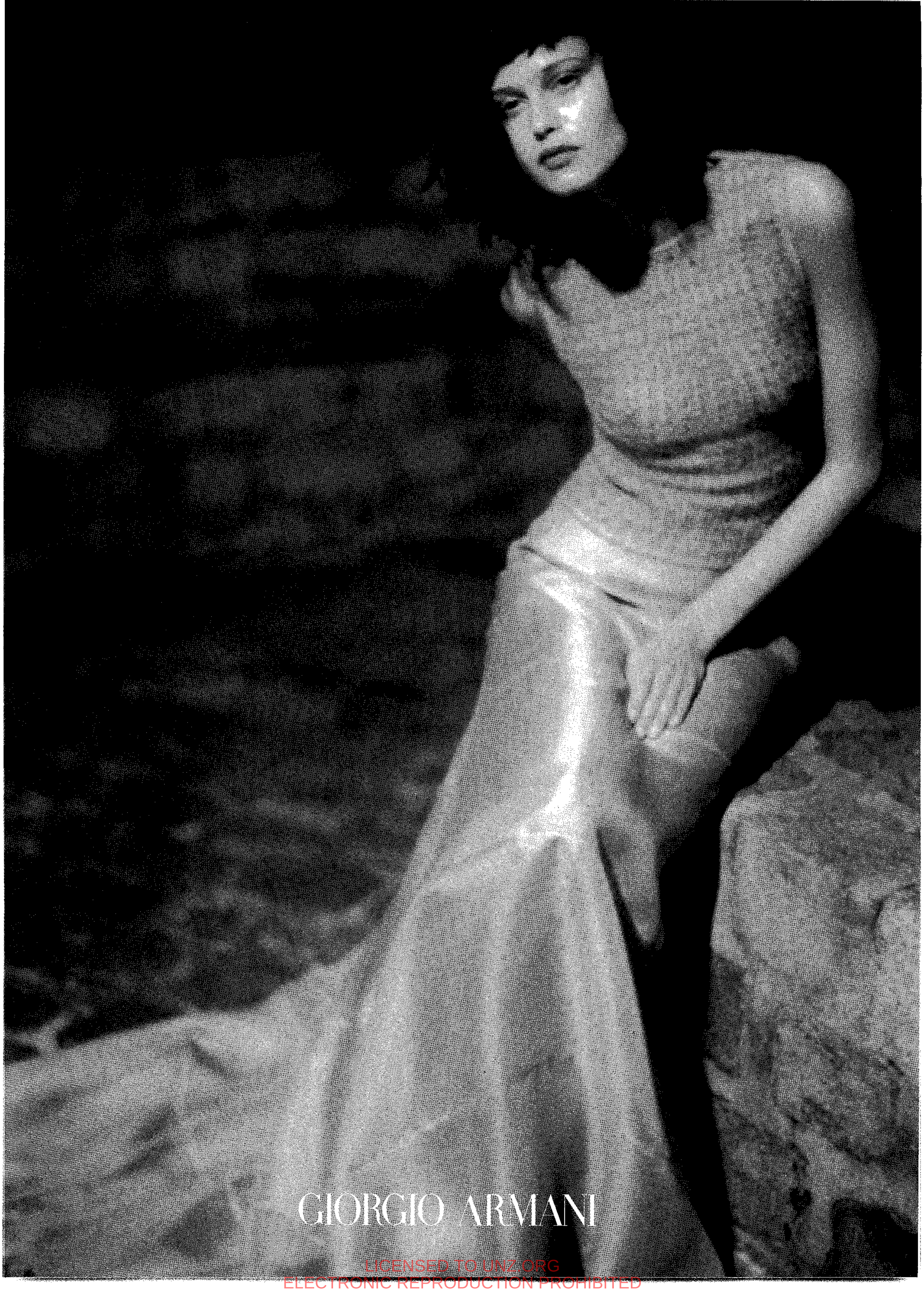


Daring Diva

With three new Met productions and a turn as Blanche DuBois, Renée Fleming flouts the rule of reticence. By Peter G. Davis

TOO MANY OPERA STARS, HOT-PROPerty Americans especially, seem content to remain in a perpetual state of timid pubescence, coyly styling themselves "promising young singers" until the onset of vocal decline. At one time it looked as though Renée Fleming might be content to do the same, but no longer. If this prodigiously gifted soprano successfully delivers on the Olympian schedule she has set for herself this season, a leap will definitely have been made. Not since Leontyne Price came to the Metropolitan Opera in 1961 and sang five tough star roles in just under two months has a singer of comparable talents come to town pre-


GIORGIO ARMANI

pared to spread herself so generously or to take so many risks.

For starters, Fleming sings four performances of the Countess in Jonathan Miller's new Met staging of Mozart's *Le Nozze di Figaro* beginning on October 29. Immediately afterward, on November 23, she offers her first-ever Violetta in a new Franco Zeffirelli production of Verdi's *La Traviata.* Next March, she is back at the Met, this time to take on the title role in the company's premiere of Carlisle Floyd's operatic tale of backcountry rape and murder, *Susannah.* When was the last time any singer was awarded three new Met productions in one season? Or, for that matter, roles in three operas that make such wildly different musical and emotional demands?

No big deal, says the soprano, who claims she has faced even busier and more difficult seasons, although perhaps never one so high-profile. "After all," she points out, "the Countess in *Figaro* has long been a signature part for me. The music is purely lyrical and a natural fit for my voice, and I've sung the role most everywhere by now. I've also been singing Susannah's two big arias since school days, and the Met production won't be new to me—I sang the same staging recently in Chicago. Violetta, though—now there's a real challenge. I've been dying to do it for years, so I had to grab this opportunity, especially now that I feel so much more comfortable with my technique and upper register."

Despite Fleming's modest disclaimer, the season surely looms as a defining time for her. At age 39, she has traveled some distance since majoring in music education at the State University of New York at Potsdam and singing big-band-jazz dates on weekends at a local nightclub. Although jazz remains a passion, Fleming is now a fully matured international diva.

"What scares me the most about *Traviata,*" she admits, "is how I'll measure up to all my Met predecessors." Fleming doesn't mention Maria Callas, but that is one legend that must be very much on her mind, since she'll be working on her interpretation of Violetta with Zeffirelli, for years one of Callas's most influential theatrical mentors.

The Met hardly has a monopoly on Fleming this fall. She joins the Berlin Philharmonic and conductor Claudio Abbado at Carnegie Hall on October 9 to sing Richard Strauss's *Four Last Songs.* Five days later, the soprano turns up at Alice Tully Hall to help the Chamber Music Society of Lincoln Center celebrate its thirtieth anniversary, a concert to be televised nationally on PBS. All this comes less than a month after the San Francisco Opera's world premiere of *A Streetcar Named Desire,* André Previn's

CRITIC'S PICK

Duchess Treat

If anything may be deduced from this fall's edition of BAM's **Next Wave Festival,** it is that the future of new music lies to a large extent in works with strong visual and theatrical elements. True, Philip Glass and Steve Reich came to that conclusion years ago, and the rest of the music followed. Now both have new multimedia pieces at BAM. Glass's *Monsters of Grace* (December 9–20) reunites the composer with Robert Wilson in a filmed "digital opera" to be viewed in 3-D—a voyage, we are told, "into the possibilities of interplay between light, sound, and objects." *Hindenburg* (October 15–17), Reich's latest music-video documentary made in collaboration with his wife, Beryl Korot, examines that dirigible disaster and how it may stand as a metaphor for man's obsession with technology.

ARGYLL SEX: Adès's *Powder*-ful satire at BAM.

In a more conventional, semi-staged operatic format, the Brooklyn Philharmonic gives the New York premiere of *Powder Her Face* (December 8, 10, and 12), a dark comedy by Thomas Adès inspired by the life of the Duchess of Argyll, whose sexual escapades were the stuff of tabloid dreams when she divorced the Duke in 1963. Not yet 30, Adès has already been acclaimed Britain's most precocious composing genius since Benjamin Britten. Another unusual opera, this one performed in concert, is yet another by-product of violinist Gidon Kremer's continuing fascination with the tango-inspired music of the late Astor Piazzolla. Kremer and his KREMERata Musica present Piazzolla's *Maria de Buenos Aires* at the Majestic Theater (October 7–9), a "tango-opera" designed to celebrate the dance and the city that has always been its hometown.

Music and dance will no doubt meet in intriguing ways when choreographer Susan Marshall presents *The Most Dangerous Room in the House* (December 16–20), danced to a score by downtown composer David Lang and played by those virtuosos of musical grunge the Bang on a Can All-Stars. And anyone who feels that German lieder have no business getting the full visual treatment will have their opinions either confirmed or confounded by a staged version of Schubert's bleak song cycle *Die Winterreise* (November 4, 5, 7, and 8). Sung by James Maddalena with Robert Spano at the piano, the performance unfolds against an installation by French conceptual artist Christian Boltanski consisting of old photographs, clothing, and other ephemeral materials meant to evoke the Holocaust.

DANGEROUS MOVES: Susan Marshall's dance-drama.

Although the Kronos Quartet often includes a visual element in its concerts, some would say that these four musicians are always acting out some kind of interior drama, even when they play Bartók—here is one string quartet that is "not afraid to kick ass," as first violinist David Harrington so charmingly puts it. This is the Kronos's twenty-fifth-anniversary season, and three concerts at BAM celebrate the occasion (October 22, 23, and 24). Hardly intended as a comfortably nostalgic retrospective, the programs consist almost entirely of brand-new scores, adding substantially to the 400 or so works that the quartet has already commissioned and performed over the past quarter-century.

PETER G. DAVIS

Photographs: top, Alex Irvin;
bottom, G. Hansen.

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operatic version of Tennessee Williams's play, in which Fleming creates the role of Blanche DuBois; the opera will be recorded live by Deutsche Grammophon and, if all goes well, filmed for television. The soprano returns to New York on January 27 to give her first Carnegie Hall recital with James Levine at the piano, just one stop in a fourteen-city international recital tour during January and February. To cap things off, two important new recordings are due to be released this fall on London/Decca: *I Want Magic!*, a collection of American-opera arias (the album's title tune is from Previn's *Streetcar*), and a complete performance of Dvořák's *Rusalka*, recorded last year in Prague.

Fleming seems prepared to flout the rules for high-profile singers that govern the opera business today: Avoid all repertory that might tax the million-dollar voice, forget about stressful music that might expand its interpretive horizons, accept no roles that might stretch its expressive range. No wonder so many singers nowadays, for all their vocal glamour and prestigious engagements, remain so boring and never realize their full potential. To Fleming's credit, she seems ready to throw caution aside and risk it all as she enters her mature years. Her voice is now at its zenith, a luscious, full-bodied lyric soprano that functions comfortably throughout its range, with sufficient agility to sing choice bel canto vehicles as well as ample vocal muscle for the heavier requirements of Verdi and the late Romantics. She also takes a healthy interest in contemporary music, choosing new works with care and a shrewd ear for what her voice can do best. How much more can one ask of any singer? Just about everything this deluxe instrument is capable of doing will be on display in New York over the next few months.

All this comes at what must be a trying time in the singer's personal life as she faces a separation from her husband, the actor Rick Ross, and the needs of two daughters just reaching school age. Professionally, this past summer had its grueling moments as well: In July, Fleming sang the title role in Donizetti's *Lucrezia Borgia* in Milan and walked straight into one of La Scala's celebrated operatic brouhahas. Apparently, rehearsal disagreements with conductor Gianluigi Gelmetti over cadenzas erupted into full-scale warfare on opening night. The booing began each time Fleming launched one of the disputed decorations, while raucous voices in the gallery screamed, "American, go home!" The excitement was evidently too much for Gelmetti, who fainted dead away on the podium. After sticking it out through three of her scheduled five performances, Fleming had had enough and fled the city.

Fleming is the last singer one would expect to find in the middle of an old-fashioned diva fracas, the sort of operatic free-for-all at one time associated with such fiery prima donnas as Callas. Up to now, in fact, the soprano's onstage persona has been too placid for some tastes, a quiescent temperament that glows warmly but seldom bursts into flames or crackles with the sort of electric dramatic energy once generated by Callas, Leonie Rysanek, or Magda Olivero. Perhaps with so much recent public and private drama behind her and so many exciting musical challenges ahead of her, something more incandescent and unpredictable is about to happen. In any case, this sumptuous voice is unlikely to sound any better than it does right now. Treasure the moment—a great singer's vocal prime is always too short.

classical PREVIEW

The Orchestras

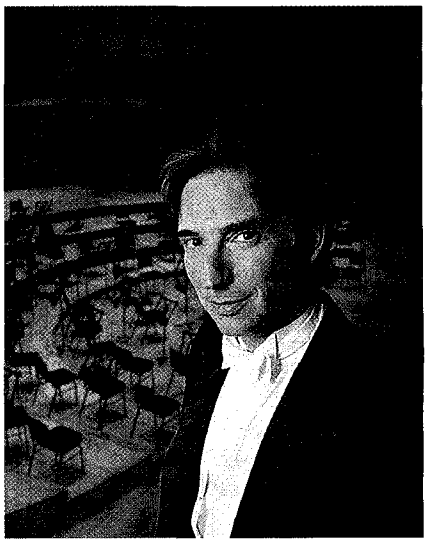
THE NEW SEASON PROMISES TO BE A FIERY ONE for the **New York Philharmonic,** if the opening series is any indication. At Avery Fisher Hall, music director Kurt Masur will take on all nine Beethoven symphonies, presenting them in order. The Philharmonic opens its season on September 16 with No. 1 as well as the Fidelio Overture and the Violin Concerto, for which longtime Philharmonic collaborator Isaac Stern will be the soloist and guest of honor. The series comes to its thunderous conclusion October 1 through 3, when the orchestra is joined by soprano Kelley Nassief, mezzo Marietta Simpson, tenor John Aler, baritone Håkan Hagegård, the Westminster Symphonic Choir, and the American Boychoir, to do Nos. 8 and 9.

On October 22 and 23, **Simone Young** takes over conducting duty from Masur, and pianist **Jeffrey Kahane** will perform Copland's Piano Concerto. The concert will also provide a block of Rome-inspired tone poems by Respighi—*Pines, Fountains,* and *Festivals of Rome.*

The **American Symphony Orchestra, Leon Botstein,** conductor, comes to Avery Fisher on October 4 and will play "Kings and Prophets" from *The Eternal Road,* Weill's apocalyptic fable of the nation of Israel. Botstein will also conduct an all-Tchaikovsky concert as part of the Bard Music Festival, which will focus this year on the political undercurrents of Tchaikovsky's music. The concert will include Symphony No. 4 and Valse-scherzo for violin and orchestra, and other Tchaikovsky standards, with soloist **Juliette Kang** (October 31).

More Tchaikovsky: The peripatetic **Kirov Orchestra** stops in at Carnegie November 6 through 8, playing three nights of his late works: *Voyevoda,* Piano Concerto No. 3 (with soloist **Alexander Toradze**), and Symphony No. 6 on the first night; *The Nutcracker* on the second night; and a concert performance of his opera *Iolanta.* More Russian imports will be at Carnegie October 1 through 3, as the **St. Petersburg Philharmonic** is joined by 17-year-old pianist **Jonathan Gilad,** who will play Schumann's Piano Concerto in A minor. For the second night, violinist **Gidon Kremer,** who recently led his own ensemble at Lincoln Center's Mostly Mozart Festival, will be the featured soloist for Shostakovich's Violin Concerto No. 2.

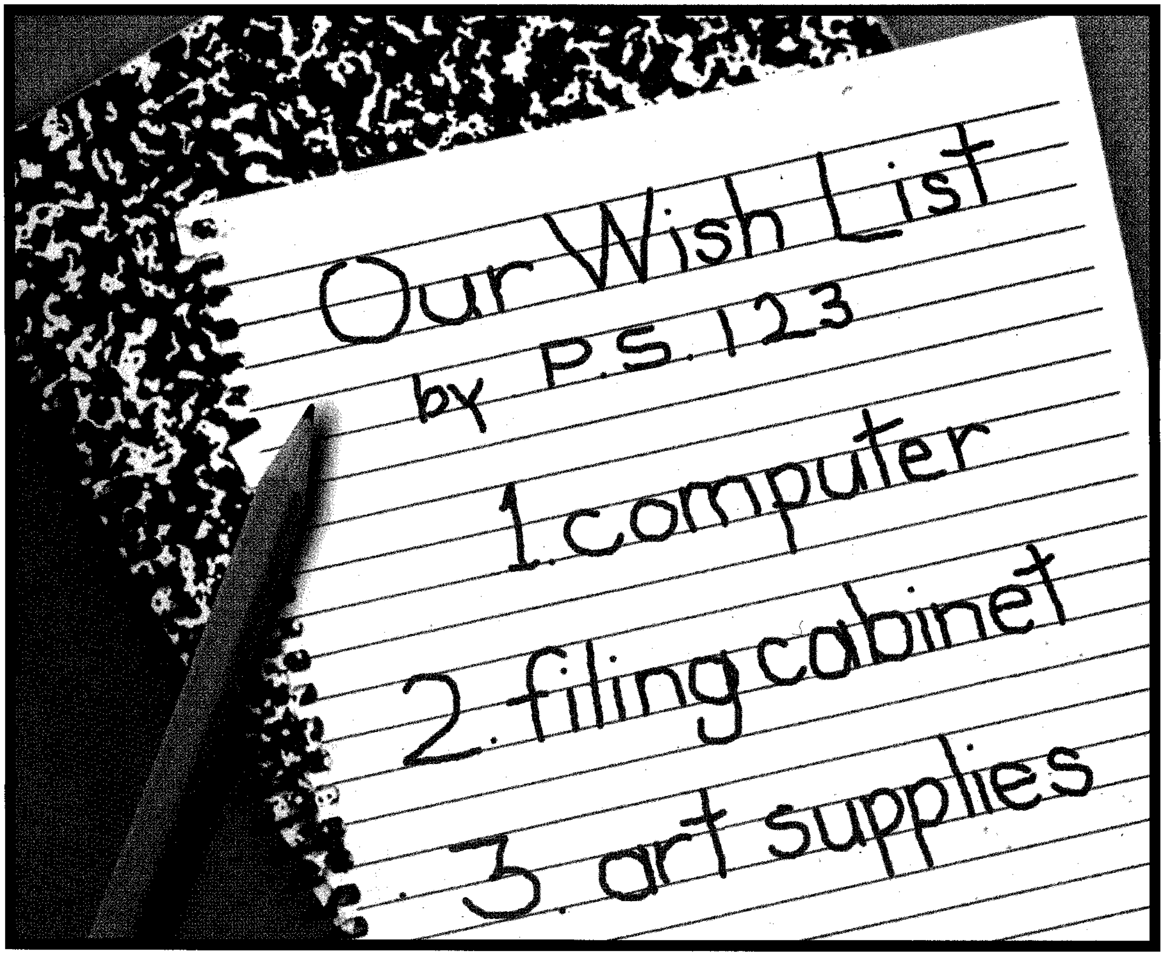
The **San Francisco Symphony** opens Carnegie Hall's season on September 23 with an all-Gershwin program celebrating the centennial of the composer's birth. **Michael Tilson Thomas** plays piano and conducts the orchestra in a program including the Overture to *Of Thee I Sing,* Second Rhapsody for Piano and Orchestra, and scenes from *Porgy and Bess.* The soloists will be Broadway-musical stars **Audra MacDonald** and **Brian Stokes Mitchell.** The Philharmonic gets on the Gershwin bandwagon with three programs of Gershwin music (December 10 through 19), the last of which will be a concert performance of *Porgy and Bess,* led by **Bobby McFerrin.**



BIRTHDAY BOY: Michael Tilson Thomas.

Gerard Schwarz and the **New York Chamber Symphony** start their season at Alice Tully with an all-Mozart gala, including well-known favorites like the Overture and other selections from *Le Nozze di Figaro,* as well as arias and duets from *Così Fan Tutte, Idomeneo,* and others, sung by soprano **Hei-Kyung Hong** and mezzo **Rinat Shaham** (October 21). Youth will be a recurring theme throughout the Chamber Symphony's season, starting when it plays *Recollections, Fear, Hope and Discon-*

Photograph by Terrence McCarthy.



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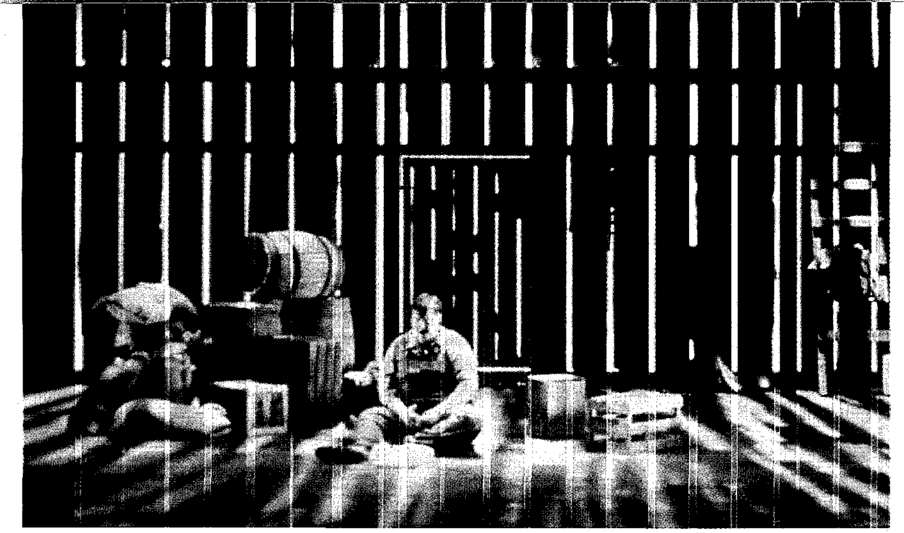


STEINBECK SINGS: Carlisle Floyd's *Of Mice and Men* at New York City Opera.

classical PREVIEW

tent by the 26-year-old composer **Michael Hersch**, along with arias from Handel's *Giulio Cesare* and Haydn's Symphony No. 99 (October 24). Another young phenom, 18-year-old cellist **Daniel Lee,** makes his New York orchestral debut, playing Shostakovich's Cello Concerto No. 1 (November 21 and 22). The ensemble's annual holiday baroque concerts will include a generous helping of Bach—his Sinfonia from Cantata No. 174 and two concertos featuring violinist **Tamaki Kawakubo** and oboist **Randall Ellis**—and works by Handel and Telemann (December 12 and 13).

The **Berlin Philharmonic** arrives at Carnegie Hall in early October, joined by two talented vocalists. Contralto **Anna Larsson** makes her Carnegie debut October 7, performing in Mahler's Symphony No. 3. On October 9, **Renée Fleming** sings Strauss's *Four Last Songs.* Later in the season at Carnegie, the Philadelphia Orchestra will play an all-Brahms affair: *Nänie, Schicksalslied,* and Piano Concerto No. 1, with soloist **Maurizio Pollini** (October 20).

At BAM, music director Robert Spano attempts to tie three living composers with widely varied styles together alphabetically: The **Brooklyn Philharmonic** will play *Harmonielehre,* by John Adams; *Sinfonia,* by Luciano Berio; and *Allegro Scorrevole,* by Elliott Carter, in a concert entitled "AB&C" (November 13 and 14).

Opera

THE **Metropolitan Opera** OPENS ITS SEASON WITH a production of *Samson et Dalila,* probably Saint-Saëns's most popular opera. As in past seasons, **Plácido Domingo,** celebrating 30 years at the Met this year, is the tenor for the opener, and his Sampson is to be seduced and betrayed by **Olga Borodina's** Dalila. The following night, Domingo moves to conductor as the Met performs *Aida,* Verdi's extravagant Egyptian tragedy, with **Maria Guleghina** (who will move on to play her signature Tosca later in the season) in the title role. Canadian heldentenor **Ben Heppner** plays the title role in **Robert Wilson's** controversial production of Wagner's *Lohengrin,* which pleased some of the critics but earned a more hostile (and vocal) reception from audiences last year. Puccini's *Tosca* premieres on October 2 with Daniela Deffi in the title role, Guleghina taking over the part on October 28. Another tale of love among fugitives, Bizet's *Carmen,* has its season premiere on October 12, with **Béatrice Uria Monzon** making her Met debut as the volatile Carmen, played by Denyce Graves last season.

Mozart's comedy *Le Nozze di Figaro,* another perennial favorite, gets an all-star, international makeover courtesy of director **Jonathan Miller** (October 29), with American Renée Fleming as the countess and Italian mezzo **Cecilia Bartoli** and Welsh baritone **Bryn Terfel** as Susanna and Figaro. November brings more Puccini, as the Met performs *La Bohème,* with **Hei-Kyun Hong** as the consumptive Mimi. Verdi's *La Traviata,* in a new production by **Franco Zeffirelli,** stars Fleming as the dying Violetta and **Marcelo Alvarez** in his Met debut as Alfredo.

Donizetti's bel canto masterpiece *Lucia di Lammermoor,* in a production by **Nicolas Joël,** premieres in December, with **Ruth Ann Swenson** singing the challenging soprano part of Lucia. Mozart's enchanting *Die Zauberflöte* is up next (December 14), with **Matthias Goerne,** who debuted at the Mostly Mozart Festival this summer, making his first Met appearance as Papageno. Closing out 1998 is *Die Fledermaus,* Johann Strauss's bourgeois satire, with a new book by *On the Town* creators **Betty Comden** and **Adolph Green. Patrick Summers** will debut as conductor, and **Carol Vaness** will play the adulterous Rosalinde.

Across the Lincoln Center plaza, the **New York City Opera** unveils six new productions at the State Theatre this fall, two of which started as Glimmerglass projects this summer. *Tosca* opens the season on September 10, directed by **Mark Lamos,** who has brought the action into the twentieth century. **Isabelle Kabatu** stars as Tosca, **Antonio Nagore** plays Cavaradossi, and **Mark Delavan** is Scarpia, police chief in Puccini's version, a Mussolini Fascist in Lamos's. Also making its way down from Cooperstown is Handel's *Partenope* (September 11), with **Lisa Saffer** in the title role and **David Walker** and **Bejun Mehta** as her suitors Arsace and Armindo, respectively. Up next is a double bill of twentieth-century operas, Kurt Weill's *The Seven Deadly Sins* and Carl Orff's *Carmina Burana.* The City Opera's first-ever production of Gluck's *Orfeo ed Euridice* opens on October 6, produced in conjunction with the **English National Opera** and directed by **Martha Clarke.** Other fall productions include Humperdinck's *Hansel and Gretel* (October 17), Floyd's *Of Mice and Men* (November 7), and Puccini's *Madama Butterfly* (November 17).

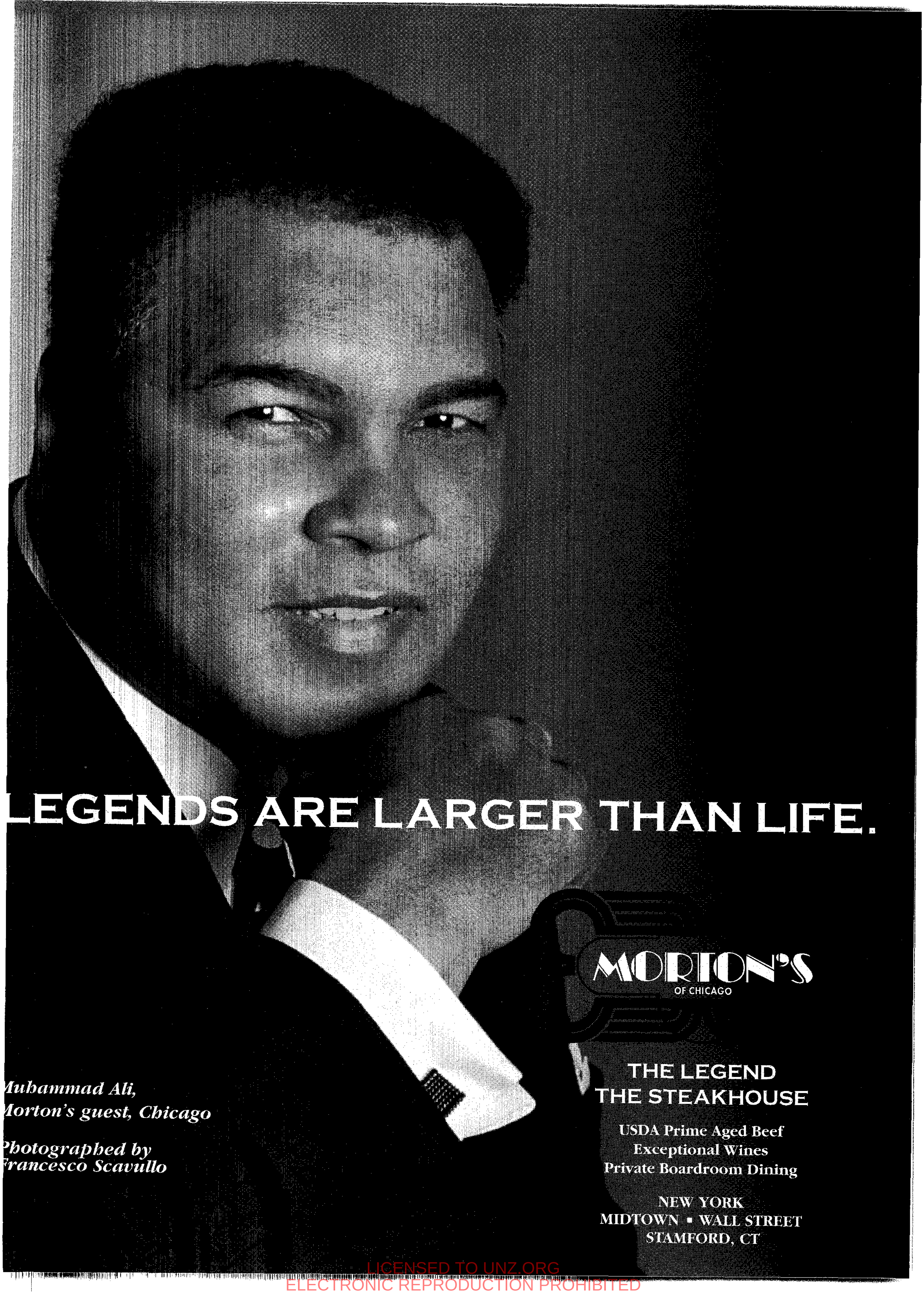
Downtown, the **Amato Opera** sidesteps the "*Cav* and *Pag*" tradition and double-bills Leoncavallo's *I Pagliacci* not with Mascagni's *Cavalleria Rusticana* but with a new production of *L'Amico Fritz,* directed by **Anthony Amato** (October 24). The Amato will also be presenting *La Bohème* (September 12) and Rossini's *The Barber of Seville,* sung in both English and Italian. The **Dicapo Opera** will perform Bellini's *Norma* and Donizetti's *La Fille du Regiment,* with English dialogue.

Chamber Music and Solo Recitals

FRÉDÉRIC CHOPIN WILL BE WIDELY PERFORMED this season: Contralto **Ewa Podlés** and pianist **Jerzy Marchwinski** perform a cycle of songs by him, as well as works by Karlowicz, Lutoslawski, Mussorgsky, and Rachmaninoff, at Alice Tully Hall (October 18). Pianist **Mitsuko Uchida** will be playing his 24 preludes, the Polonaise-fantaisie in A-Flat Major, and two nocturnes at Carnegie in her only New

WHO'S THAT GIRL? Vienna Choir Boys.

Photographs: top, George Mott; bottom, courtesy of ICM Management.



LEGENDS ARE LARGER THAN LIFE.

Muhammad Ali,
Morton's guest, Chicago

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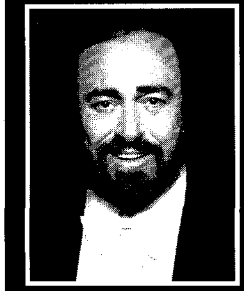

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classical PREVIEW

York recital (November 16). Pianist **Alicia de Larrocha** will also play the Polonaise-fantaisie, as well as his Nocturne in B, Barcarolle in F, and Berceuse in D-flat, at the 92nd Street Y (November 28).

The artist formerly known as Nigel Kennedy (now just **"Kennedy"**) has reentered the classical scene, after pursuing his interests in the fields of pop, jazz, and rock. He joins the New York Philharmonic at Avery Fisher for four concerts, playing Haydn's Symphony No. 99, Barber's *Capricorn Concerto,* and an Elgar violin concerto (October 29 through November 3). In between concerts with the Philharmonic, he will play a smaller recital of more experimental music as part of the Lincoln Center Great Performers series, with guitarist **John Etheridge,** bassist **Rory McFarlane,** and a string quartet. The eclectic program will consist of Bartók's Sonata for Solo Violin, Bach's Chaconne for Solo Violin, and a concerto in suite form by Kennedy, based on Jimi Hendrix material. Great Performers will host another violin virtuoso, **Kyung-Wha Chung,** who will play a program of Schubert, Bartók, and Schumann, with pianist Itamar Golan (Avery Fisher, November 22).

The **Chamber Music Society of Lincoln Center** celebrates its thirtieth anniversary at Alice Tully on October 14 with a program that spans the canon from Bach to Copland. The evening will be hosted by **André Watts,** with such guest artists as Edgar Meyer and Renée Fleming. Among the pieces performed will be the Allegro from Bach's *Brandenburg Concerto* No. 3, Schubert's "Shepherd on the Rock," and an excerpt from Copland's *Appalachian Spring.* In a reprise of the Mostly Mozart Festival's popular Haydn String Quartet series, the **Tokyo String Quartet** will perform his String Quartet in G Major, and then will join forces with the **St. Lawrence String Quartet** to play Shostakovich's Octet and Mendelssohn's Octet in E-flat Major (November 11).

Other twentieth-century composers figure highly this fall as well. **Merkin Concert Hall** opens its season with a tribute to Arnold Schoenberg, with two nights of concerts featuring guest performers such as **Robert Craft, Frederic Chiu,** and **Paul Neubauer** (September 12 and 13). Merkin will also host a concert dedicated to the work of American composer **Ernst Bacon** in honor of the centennial of his birth. **Milton Babbitt** will be present for a concert and discussion of his music at **Weill Recital Hall** (November 9). On November 15, the **MET Orchestra** and pianist **Robert Taub** will premiere Babbitt's Piano Concerto No. 2, which was written for Taub. Another world premiere, **Ellen Taaffe Zwilich's** String Quartet No. 2, will be in the capable hands of the **Emerson String Quartet** (Carnegie Hall, December 2).

Birthday celebrations will be the focus of several concerts. **Ursula Oppens, David Shifrin,**

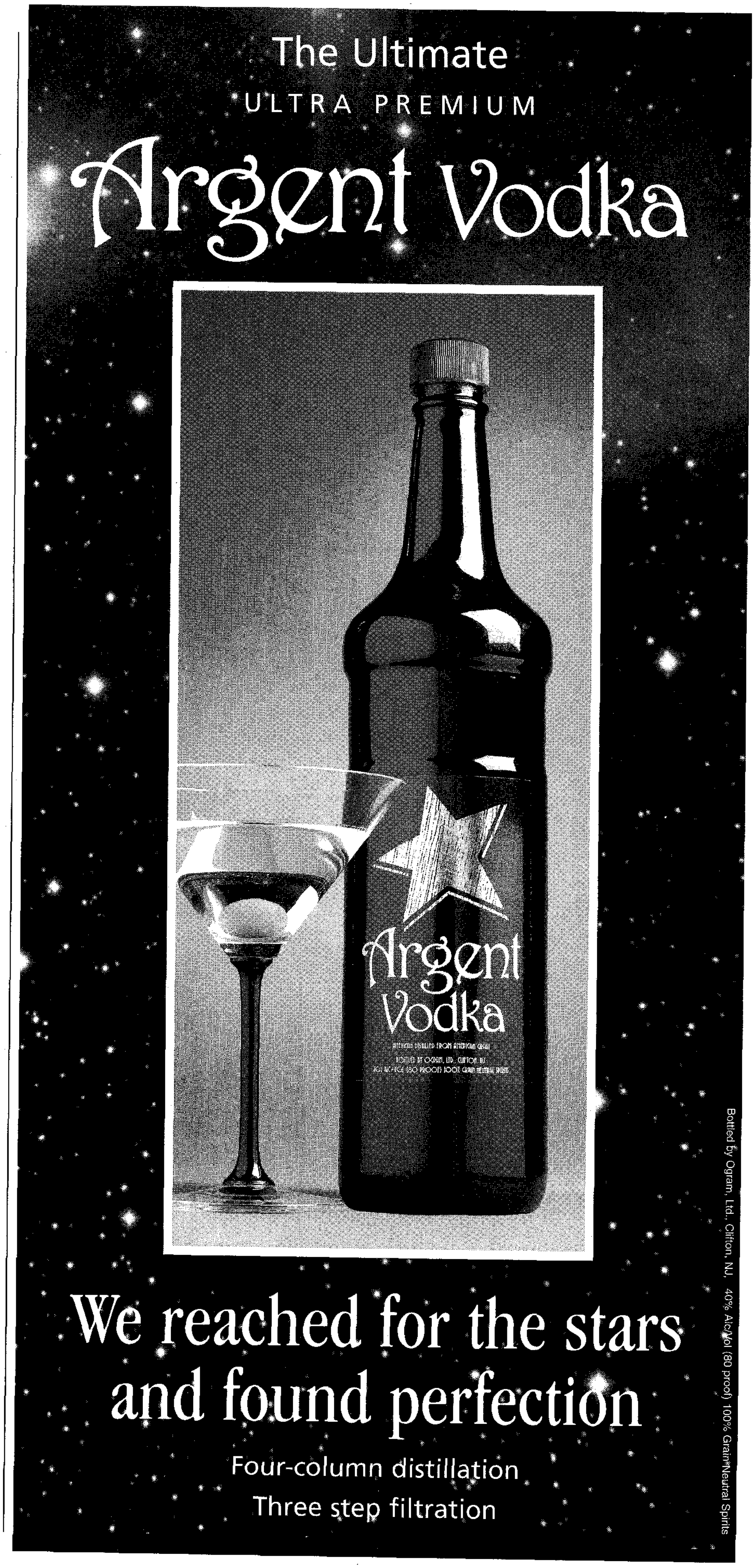
FOLK-OPERA SINGER: Bobby McFerrin will conduct *Porgy and Bess.*

Paul Neubauer, and others will perform the music of **Joan Tower** at a 60th-birthday concert for the composer (Merkin, September 10). Tower's work, along with that of Taaffe Zwilich, was prominently featured at the **Santa Fe Chamber Music Festival** this summer. **Joshua Bell,** plus pianists **Jonathan Biss** and **James Tocco,** will play the music of **John Corigliano,** in recognition of the composer's 60th, at the **92nd Street Y** (December 6). The youthful **Vienna Choir Boys** will celebrate their institution's 500th-birthday party at Carnegie, singing Mozart's *Coronation Mass* as well as works by Haydn, Schubert, and others (October 19 and December 13). The season comes to a close at the end of December with some perennial holiday favorites: As it does every year, the Chamber Music Society will perform Bach's complete *Brandenburg* concertos at Alice Tully (December 20 and 22), and **Peter Schickele** performs the work of PDQ Bach December 27 and 29 at Carnegie Hall.

For Kids

CARNEGIE HALL PRESENTS **Carnegiekids,** A SERIES of concerts geared toward preschool-age children, which runs through mid-October. Singer and storyteller **Charlotte Blake Alston** and percussionists **Paul Hostetter** and **Bill Ruyle** will be the regular performers. The **Little Orchestra Society** offers Lolli-Pops Concerts for 3-to-5-year-olds (at the French Institute) and Happy Concerts for Young People for 6-to-12-year-olds (at Avery Fisher), performing classical works that appeal to youngsters, like **Gian Carlo Menotti**'s *Amahl and the Night Visitors* and Prokofiev's *Peter and the Wolf.* The New York Philharmonic will perform two Young People's Concerts (November 7 and December 19), the first featuring works by Schickele, the second a special afternoon concert of selections from *Porgy and Bess* led by **Bobby McFerrin** (December 19).

Photograph by Leslie Katz.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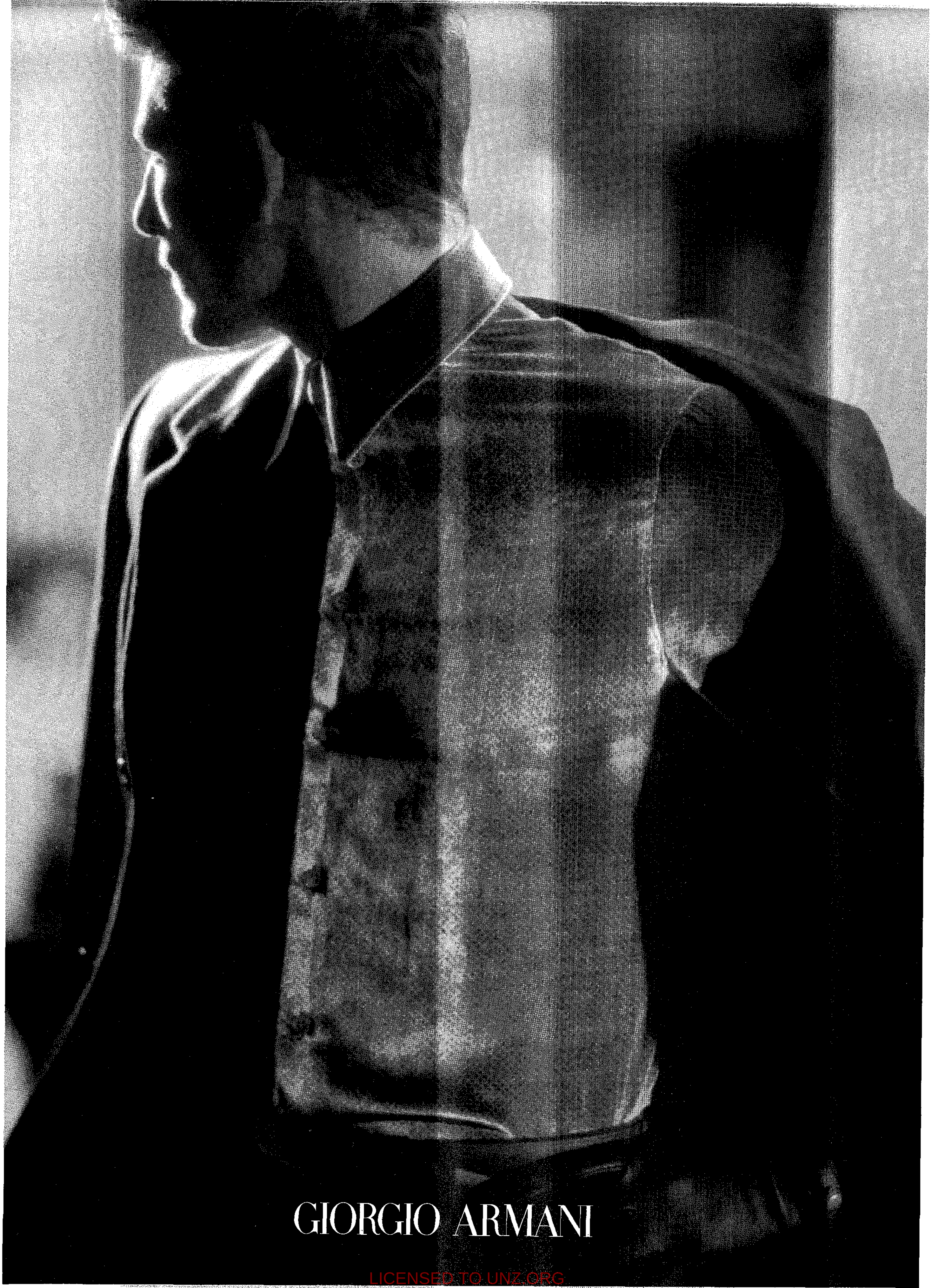
Books

The Aviatrix

In *Birds of America,* Lorrie Moore slows and sharpens her signature mix of the tart and the teary. By Alexandra Lange


GIORGIO ARMANI

BIRDS OF AMERICA. **Lorrie Moore** had Audubon in mind when she titled her latest collection of short stories, but her tales have more to do with the birds of British slang than seed-eaters. Moore's birds are women. Her exotically named heroines—Sidra, Abby, Olena, Agnes, Aileen—are hard-boiled and soft-bodied, and their wit is razor-sharp. They were not made for nest-building.

"Birds are used differently in each of the stories," Moore says. "Sometimes they are real, sometimes they are metaphorical. One story uses the bird as an obscene gesture—flipping the bird." She laughs at her own naughtiness. "So you can see all of these stories as obscene gestures."

In conversation, Moore's voice is low and slightly loopy, with occasional *Fargo*-esque intonations. *Yah,* she says, and *Nooo.* She takes every question seriously but is likely to end her answers with a joke. And then laugh at her jokes, as she does when she writes them. "There are a lot of funny things, I think, in the stories," Moore says. "I put them there, and they made *me* laugh, but they are sad songs that I am writing."

Moore's five books have all mixed the sacred and the profane, the devastating and the ridiculous, puns and prayers. This latest set of stories avoids the antic quality of some of her earlier work, brilliantly swooping in and out of twelve unfulfilled lives. On the elegant gray cover of *Birds of America* (September; Knopf; $23) is a hokey bird sticker, the kind you buy to support the Easter Seals charities.

Moore sketches a scene quickly—name, location, greatest fear—and then plunges in: a mother-daughter trip to the Blarney Stone, charades at Christmas, a pretentious dinner party. Her stories are marked by baroque bad news and quotidian detail, all delivered deadpan. Blink and you'll miss the pathos. In *Birds,* Moore ties her characters more tightly to place, whether it's Italy, or Ireland, or the ever-present Illinois. But it's a fictional world far from her own home in the university town of Madison. Moore doesn't ever want to appear to be talking about herself.

"I have yet to actually use the word *Wisconsin* in any story that I've written," she says, proudly. "I've actually gotten letters from people in Illinois and Minnesota that say, 'Quit writing stories about us; we know you mean Wisconsin.' " She giggles. In general, Moore's fans—fanatics, often, who read and reread *Self-Help, Anagrams,* and *Like Life,* laughing and crying—are better behaved. In encounters at readings, she's always thought they seemed, en masse, *nice.* A bookstore owner in New York, she says, confirmed that all her readers were "very neat and very well mannered and very sweet and he loved them. This is a very *nice* crowd."

She's been called nice herself, which fits with her new literary concern. Where *Anagrams* and *Like Life* were preoccupied with teachers and students, *Birds of America* stars mothers. "I did notice, once I had all of these stories together, that there was an imperiled child in almost every single story," Moore says. "I only became a mother after I'd written half of these stories, so I was *anticipating* the idea that I would become obsessed with imperiled children. Which of course I *am.*" Here she laughs again, but she's serious. Is she a nervous parent? "Well, *yah.* It's the only way to *be* a parent. Though most children probably give you reason to be nervous, our child has *certainly* given us reason to be nervous. I think that it's good luck to be nervous. You ward off all the bad luck by just worrying it away."

This comment about her child—the Benjamin to whom the book is dedicated—brings up the question: how much autobiography is there in "People Like That Are the Only People Here," which won a 1998 National Magazine Award when it appeared in *The New Yorker* with a photograph of her. It appears to be about a writer whose baby, called Baby, has cancer. And her husband suggests that she take notes.

"They just kind of left it dangling," she drawls, irritated in retrospect by the photograph of her that accompanied the story (unusual for a work of fiction). "They were being coy. It was definitely a short story. It was based on some real things, but what happened to us did not happen in that way."

Nonetheless, "People Like That" and her child's illness are inextricably intertwined. For a year, it was the only piece she worked on. "I felt a little helpless before this story," Moore says. "I felt like there was nothing else I *could* write. God knows I wish I would never have had the occasion to write that story."

"I don't know what I would do if I were going to write nonfiction," she adds. "I would have to get a *lawyer.*" She laughs again.

This is not to say that Lorrie Moore has gone soft. The words that come between her couples finally, in the ultimate story, "Terrific Mother," bring them back together. And her children, though occasionally blond, occasionally bald, are anything but candidates for Easter Seals.

" 'Eugene, you look beautiful,' " cries the narrator of "Dance in America," to a boy who has cystic fibrosis and "whose life is a race with medical research."

" 'No, I don't!' he says. 'I look *witty.*' "

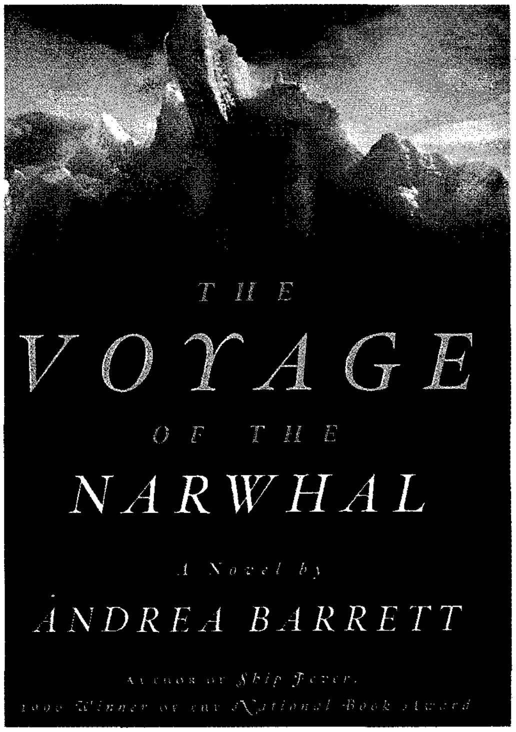
Lorrie Moore must have been just such a child—always disguising her fears with repartee.

PREVIEW books

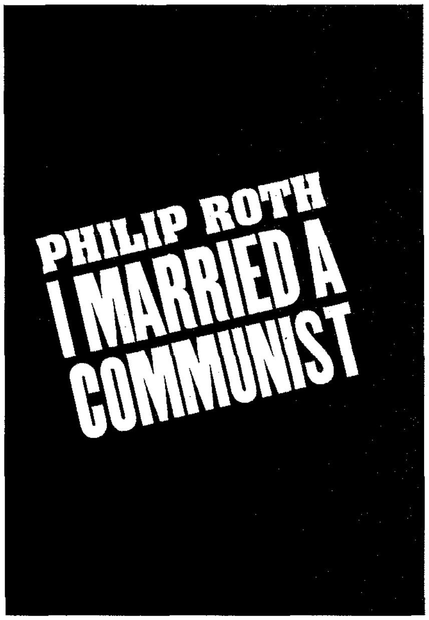
IT'S TIME TO GET SERIOUS. NO MORE BRIDGET Jones, no more Judy Blume. This fall's books are heavy on the facts, light on the daily weigh-ins. But that's hardly surprising: Nonfiction has taken over the bestseller lists and the review pages. The reading public is living off vicarious thrills. What does surprise is that the quality of nonfiction writing has improved—competition is making many journalists cast aside a just-the-facts approach for more psychology and more theatricality. Novelists, perhaps jealous, are treading close to historical events, re-creating wars and icebergs of their own. The day seems close when we'll all be reading faction.

Mountains, storms, and now ice. Miles of it, white and strange and treacherous. This fall's adventure tales focus on the poles, replacing man against nature with man against men. Predictably, the heroes are the men of science and compassion, not blind

ICE QUEEN: Barrett's frosty thriller.



action. Jon Krakauer's photographs are showcased in **Iceland: Land of the Sagas** (Villard; October), a circumnavigation of the least-visited country in Europe. Andrea Barrett's **Voyage of the Narwhal** (W.W. Norton; September), a follow-up to her National Book Award–winning *Ship Fever*, hews closely to the real-life voyage of Elisha Kent Kane, looking for the lost ships of British explorer John Franklin and the mythological polar sea. Her descriptions of the lunar landscape of the Arctic, and the breakdown of the chain of command aboard a stranded ship, make this an adventure tale with a philosophical bent.



RED SCARE: Roth gets his revenge.

The Ice Master (McClelland & Stewart; October), by Arctic novelist James Houston, is set twenty years after Barrett's explorers sail north of Greenland, and concerns not the search for new territory but the quest for a fortune in whale blubber. It's youth against age, and ice against ship, as a crusty whaling captain and an ace ice-field navigator try to get their cargo back to New England.

Caroline Alexander's **The Endurance** (Knopf; November) is a thrillingly told true story of Sir Ernest Shackleton's failed attempt to claim what was in 1914 considered the last great record: crossing the Antarctic continent on foot. Alexander draws on the extensive diaries of the captain and crew and manages to capture the flavor of the speech in her text far more successfully than Barrett. In addition, she's got photographer Frank Hurley's indelible images of the *Endurance* setting sail, negotiating the pack ice, shattered by the floes. And for the true enthusiast, there's another version of the story, Captain F. A. Worsley's diary **Shackleton's Boat Journey** (W.W. Norton; September). Create your own *Rashomon.*

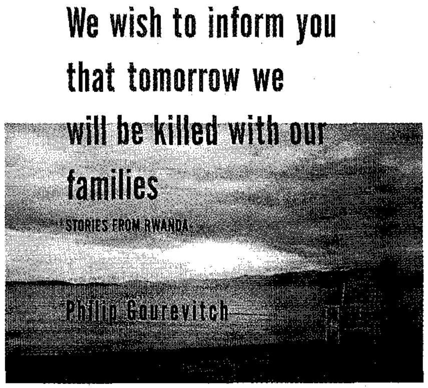
Daniel Bergner's **God of the Rodeo** (Crown; October) takes the sick feeling one often has reading prison narratives (the sexual hierarchies, the lack of privacy, the fetishization of family on the outside) and magnifies it. His lens is the rodeo at Louisiana's Angola prison, a yearly event that tosses untrained prisoners into the ring with bulls, and he spent a year with some of the rodeo's hopefuls. Wisely, he focuses on just a few men, three with a hope of pardon, three probably unredeemable. Their God is Warden Burl Cain, who puts the prisoners' helplessness on display for a paying public. One year, he had contestants wear stripes. Another, he arrived in a horse-drawn chariot. It's only surprising he didn't have lifers pulling at the traces.

For the older generation, this fall's watchword is *mean:* mean to ex-wives, mean to reviewers, mean to mentors. Philip Roth's hyper, hysterical **I Married a Communist** (Houghton Mifflin; October) reads like a sustained stand-up rant. Nathan Zuckerman sits silently as another of Roth's blue-eyed Jews is built up and destroyed, this time by a self-involved actress with a Jewish past, a demanding daughter, and a British accent. Sound familiar?

John Updike rejuvenates venerable Bech in **Bech at Bay** (Knopf; October), sending the minor novelist from embassy to book party, SoHo loft to Los Angeles courtroom, naturally leaving a trail of damaged careers and buxom beauties along the way. In the end, Updike awards his alter id the one prize that has eluded the author.

V. S. Naipaul shouldn't complain about Paul Theroux's **Sir Vidia's Shadow** (Houghton Mifflin; November), which manages, through the lesser novelist's narcissistic total recall, to transform the snobbish, insular author into a sympathetic figure. Theroux's thinly stretched text covers every incident—every conversation, every slight—in their 30-year friendship. Their falling-out is not nearly as interesting as their discomfort, as mentor and pupil, in the supposedly happy years.

If today is the day you get a stroke, how will you spend the next year? Answering this question is what 42-year-old British editor Robert McCrum's **My Year Off** (W.W. Norton; September) seeks to accomplish, and by doing so, it makes an incontrovertible argument for living the life of the mind. McCrum gets to spend the year in his brain's library, zing-zonging from snips of poems and plays from across the centuries to passages from essays and novels. This slight tome makes for less heartbreaking reading than the stroke célèbre of last year, Jean-Dominique Bauby's *The Diving Bell and the Butterfly*—but only a little less.


We wish to inform you that tomorrow we will be killed with our families
STORIES FROM RWANDA
Philip Gourevitch

KILLING FIELDS: The horror and the hubris of the Rwandan genocide.

Triage (Scribner; October) opens on a landmine-strewn plain in deepest Kurdistan with a stunning set piece of disorientation, as creepy as *Saving Private Ryan*'s D-Day scene. Scott Anderson, an award-winning war journalist, clearly knows the territory. But, a bonus for a novel, he knows the interior minefield as well. His protagonist, Mark, is a war photographer who has bounced from Central America to Sierra Leone in search of thrilling images. He comes back from this trip too soon, with a mental case of the bends, and without his best friend Colin. That's the crux of the story—where did Colin go?—but *Triage* manages to keep you guessing by playing Mark, his girlfriend Elena, and her shell-shock specialist grandfather against one another. The action flick turns into psychological warfare.

Philip Gourevitch's **We Wish to Inform You That Tomorrow We Will Be Killed With Our Families** (Farrar Straus and Giroux; September) tells a clear and chilling history of the bloody feuds that led to the genocide in Rwanda in 1994, and of the world's studied indifference to the massacre. Gourevitch allows the survivors to speak for themselves, and the stories vibrate with injustice.

JOHN UPDIKE
BECH AT BAY

BAD BOY: Bech would kill for the Nobel Prize.

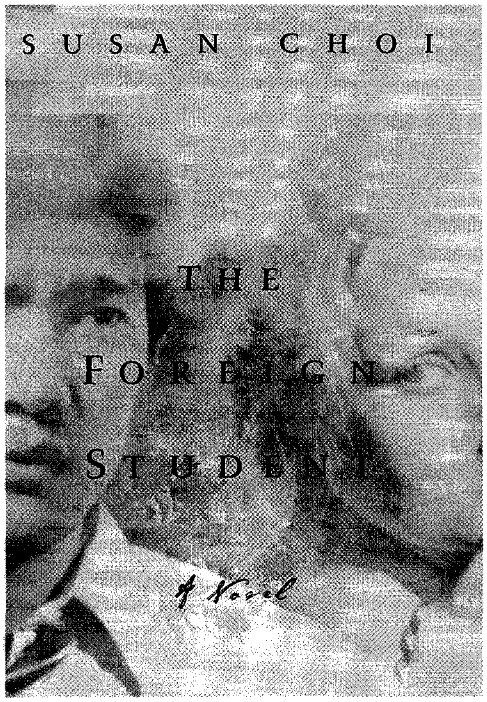
Edwidge Danticat's **The Farming of Bones** (Soho Press; September) also concerns itself with the massacre of intertwined ethnic groups. In the Dominican Republic in

books PREVIEW

1937, the army decided to cast out the Haitian population, separating the living from the dead by their pronunciation of *parsley: pesi* in Haitian Krèyol or *perejil* in Dominican Spanish. Danticat's fictional heroine is Amabelle Désir, a maid on a Dominican plantation with a canecutter lover and a submissive personality.

Nostalgia suffuses, dominates, and ultimately swamps Susan Minot's latest delicate creation, **Evening** (Knopf; October). Shuttling between the present death and the past loves of her heroine, a thrice-married, once-loved sometime jazz singer named Ann Lord, Minot skillfully summons lost Wasp evenings somewhere off the coast of Maine.

ODD COUPLE: Can a Korean refugee and a southern belle find love?



Cathleen Schine has a habit of exploring themes in pairs: In her first novel, *Alice in Bed,* she twinned infirmity with passion; in *Rameau's Niece,* it was Enlightenment thought and the complexities of the mentor-protégé relationship; and in her latest, **The Evolution of Jane** (Houghton Mifflin; October), Schine turns to Darwinism and lost friendship—"the saddest and most baffling experience." Though Schine takes her heroine, Jane Barlow Schwartz, on an excursion to the Galapagos Islands, her humor is still pure Manhattan.

Twenty-nine-year-old Susan Choi's much-buzzed-about first novel, **Foreign Student** (HarperFlamingo; September), has cinematic, disorienting moments. Her protagonist, a young Korean man nicknamed Chuck, is dispossessed by the fall of Seoul to the North Korean army in 1950, returns with the American forces, and is then exiled south by the returning Communists in 1951. Her descriptions of Korea's, and Chuck's, subjugation by the American army are strange and powerful, a part of the war only previously glimpsed. And that's just the back-story. *Foreign Student's* plot—a romance between Chuck and a former-Lolita Tennessee belle—is carefully orchestrated and camera-ready. It takes a war, an epistolary betrayal, and a natural disaster to effect a kiss.

The Hours (Farrar Straus and Giroux; November) is third-time novelist Michael Cunningham's ambitious and largely successful attempt to weave the life and sensibility of Virginia Woolf into a story of his own characters. The book is divided into chapters about Mrs. Woolf herself in the days leading up to her suicide; Mrs. Dalloway, who is a modern-day West Village bourgeois lesbian in Cunningham's reconfiguration; and Mrs. Brown, an angel in the house in forties Los Angeles. The characters are connected through murky resonances rather than logical or chronological links.

Jim Harrison, an author who has been lavished with praise and, perhaps more important, endowments, continues a story he began ten years ago in his novel *Dalva* in **The Road Home** (Atlantic Monthly Press; October). Dalva's family members, Great Plains people who are at once cowboys and Indians, narrate this epic, which reaches from the late 1800s to the late 1980s.

Cecilia Bartoli agreed to let Pulitzer Prize–winning journalist Manuela Hoelterhoff follow her around the world. Hoelterhoff must have been certain she had a book: Stunning soprano + beautiful girl = crossover hits. But then Bartoli came down with the dread diva disease and began to cancel, cancel, cancel. Hoelterhoff turned this disappointment into an opportunity and started to show up anywhere and everywhere, filling **Cinderella & Co.** (Knopf; September) with *all* of the opera world's reigning egos: James Levine, the Tenors, the expanding sopranos. Renée Fleming steals the show as the bawdy, sarcastic conscience of the overblown opera world.

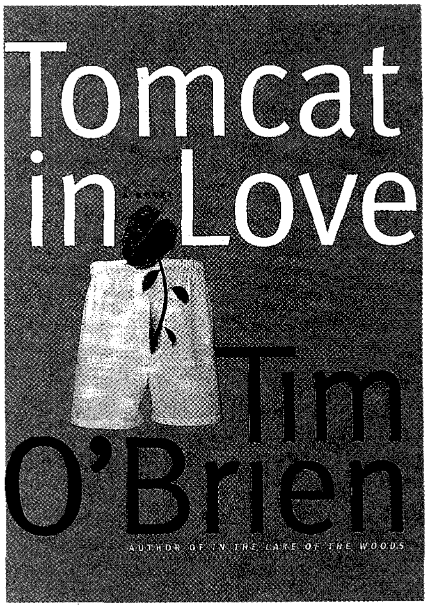
Machiavelli has a new rival. And Lao-tzu had better watch his back. In **The 48 Laws of Power** (Viking; September), Robert Greene and Joost Elffers have put together a checklist of ambitious behavior. Just reading the table of contents is enough to stir a little corner-office lust. Law 3: Conceal your intentions. Law 6: Court attention at all costs. Law 37: Create compelling spectacles. *48 Ways* is written like Cliff's notes, chock-full of helpful hints from those who made it (Schopenhauer, Tolstoy, Ovid) and imaging exercises to help you access your inner tyrant. It's *The Rules* for suits.

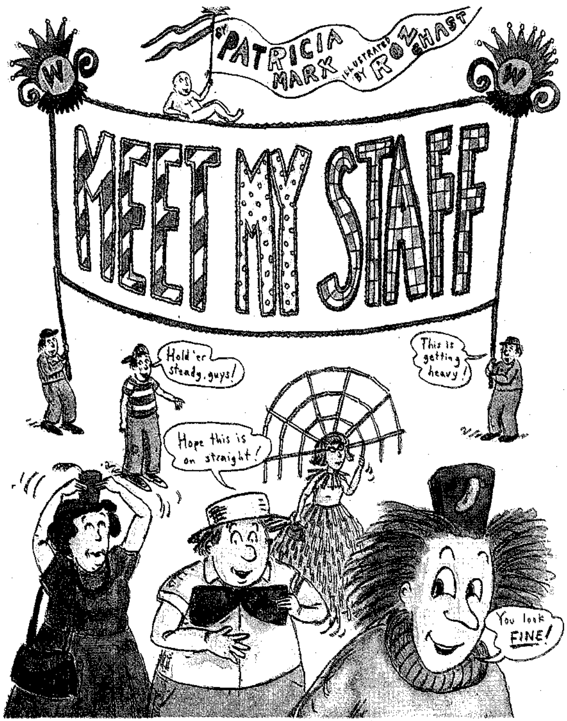
The cozily titled **At Home With the Marquis de Sade** (Simon & Schuster; November), by Francine du Plessix Gray, goes beyond the usual drooling descriptions of whipping, buggery, and other party games into the less ribald realm of the Marquis's domestic life. The author's grandiose claim "that few writers' destinies have been so powerfully shaped by women; that few lives provide more eloquent allegory on women's ability to tame men's nomadic sexual energies," leads her to explore the Marquis's antagonistic relationship with his mother-in-law and his surprisingly loving rapport with his wife, a woman so devoted that she bribed the prostitutes her husband roughed up during orgies to keep quiet.

Tim O'Brien, whose post-Vietnam novel *In the Lake of the Woods* was a best-seller four years ago, has lightened up. A little bit. His new novel, **Tomcat in Love** (Broadway Books; September), reads like Richard Ford meets Carl Hiaasen. The hero, linguistics professor Thomas H. Chippering (who bears a strong physical resemblance to Abe Lincoln), is constantly distracted from his quest to win back his ex-wife by a parade of buxom babes. That's only the first oddity in this picaresque novel of revenge, cocktails, and co-eds.

Ethan Coen's wild and woolly imagination—given such free rein on screen— turns a bit perverse in his short stories, now collected in **Gates of Eden** (Rob Weisbach Books/William Morrow & Co.; October). Real men are the subject of these hard-boiled offerings—guys who have as many euphemisms for intercourse as epithets for the ladies, who devote their lives to offing

TONGUE-TWISTER: O'Brien's hero favors wordplay and sexcapades.





KIDS NEED PEOPLE, TOO: Introducing the time-out taker and the lima-bean eater.

the pond scum that bangarinoed their bitch. Moments of clarity often come on, or near, the toilet, with attendant details: "It came splushing out all liquidy and with a lot of fanfare, if you catch my meaning. There was no containing it, no way to let out just enough to ease the pressure. It blew, but good." Perhaps more information than we needed.

Dawn Powell—satirist, free-thinker, Midwesterner—has now been rediscovered for about five years, but the archaeologist of that long-overdue reassessment has just finished her biography. Tim Page, who engineered the publication of Powell's diaries in 1995, now draws heavily on her journals and letters for the first survey of her life, **Dawn Powell: A Biography** (Henry Holt; October). Her life is less scandalous than we thought—she did have an open marriage, but rumors of a ménage à trois have been greatly exaggerated—but Page elegantly captures both Powell's manic edge and her lifelong yearning. Drawn to the glamour New York, Powell drank martinis with the best and the brightest but never had the fame or commercial success expected of a "genius."

Linda Porter, a devoted wife overshadowed by her famous and adulterous husband, is revealed in William McBrien's **Cole Porter** (Knopf; October). Linda is portrayed as a maternal figure to her celebrated homosexual husband, and one who is rewarded by a lavish lifestyle on the arm of a musical genius. Cole Porter once commented, "People say that so much money spoils one's life. But it didn't spoil mine; it simply made it wonderful." Indeed, the considerable fortune he acquired through his grandfather and later his wife afforded him a privileged youth in Peru (Indiana); a charmed four years at Yale; and a glamorous coming-of-age, hobnobbing with Elsie de Wolfe, Diana Vreeland, and Noël Coward in New York, Paris, Venice, and other wealthy enclaves.

At 17, a timid, plain would-be writer named Rosemary Mahoney took a job doing light housework on Martha's Vineyard for her favorite author, Lillian Hellman. The result is **A Likely Story** (Doubleday; November), a pretty novel written twenty years later and nearly fifteen years after Hellman's death. Mahoney's memories of abuse at Hellman's "gnarled" hands that summer are strangely domesticated. We've come to expect more stinging spats among Hellman's inner circle than Mahoney provides.

Also out this fall: **Bag of Bones** (Scribner; September), a rip-roaring ghost story in literary clothing from Stephen King; Tom Wolfe's long-awaited tale of the New South, **A Man in Full** (Farrar Straus and Giroux; November); Jay McInerney's **Model Behavior** (Knopf; September)—he lived with a couple, so he should know; Patrick O'Brien's nineteenth of a planned twenty novels in the Aubrey-Maturin saga, **The Hundred Days** (W.W. Norton; October); Helen Schulman's **The Revisionist** (Crown; September), in which a man in midlife crisis becomes obsessed with an author who first denies the Holocaust, then writes a book proving Hitler happened; **Mistler's Exit** (Knopf; September), in which Louis Begley reinterprets the themes of *About Schmidt* (sudden riches, estranged child) in Venice instead of Southampton, as elegantly as always; novelist James Wilcox's coming-of-age gay memoir, **Plain and Normal** (Little, Brown; September), far better than the too-popular genre's average; **Love Undetectable** (Knopf; October), Andrew Sullivan's essays on the post-AIDS search for intimacy; **By the Light of My Father's Smile** (Random House; October), Alice Walker's first new novel in six years, a sexual-awakening tale set in deepest Mexico; and Diane von Furstenberg's **Diane von Furstenberg: A Signature Life** (Simon & Schuster; November), adorned with her photo and her signature—a must-read for every girl who dreams of becoming a brand.

Vanessa Grigoriadis,
Alexandra Lange, and Ariel Levy

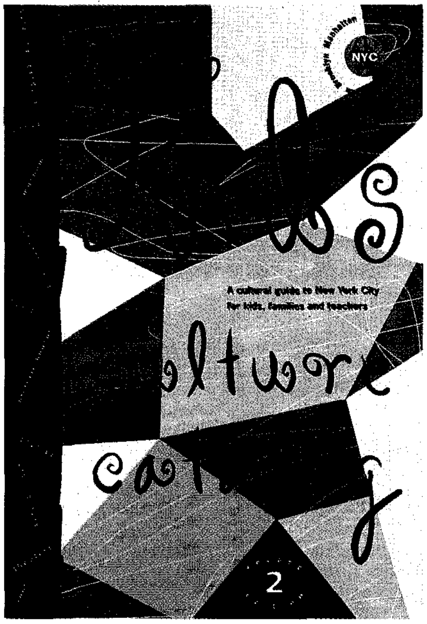
For Kids

In Patricia Marx's **Meet My Staff** (Cotler/HarperCollins; September), illustrated by Roz Chast, a kid named Walter who has a staff of 33 will have young readers wondering how they've managed without flunkies to eat the lima beans, write the thank-you letters, explain the aberrant behavior ("Walter is not putting chocolate syrup on the walls. He is Decorating"), and check under the bed for possible "invisible alien warriors."

Secret Letters From 0 to 10 (Viking; September), the winner of le Prix Totem, France's equivalent of the Newberry Medal, comes full circle this fall when it is published here in an English translation. The book acquaints us with 10-year-old Ernest's unimaginably drab life—an existence so monotonous that "it has never entered his mind to try the slightest variation on his route" to school. Written in French by Newark native Susie Morgenstern—who has lived in Nice for 30 years—the elegant modern fable follows the tide of changes that ensue when Ernest's life is turned upside down by the sudden unswerving devotion of a girl named Victoria—the kind of girl who would send a fervent letter to a teacher demanding she be allowed to sit next to him for health reasons.

The updated **Kids Culture Catalog** (Harry N. Abrams; December) makes the teachers' school-trip planning bible for trips within the five boroughs more relevant to parents. The updated edition has more information on every museum and cultural resource in the city. What's most intriguing here is the terse but beguiling descriptions of places we might not have realized were in our midst: the African Burial Grounds unexpectedly dug up near Wall Street; a pre-Revolutionary farmhouse near the Brooklyn zoo, and Edgar Allan Poe's country home in the Bronx.

Barbara Ensor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A cultural guide to New York City for kids, families and teachers
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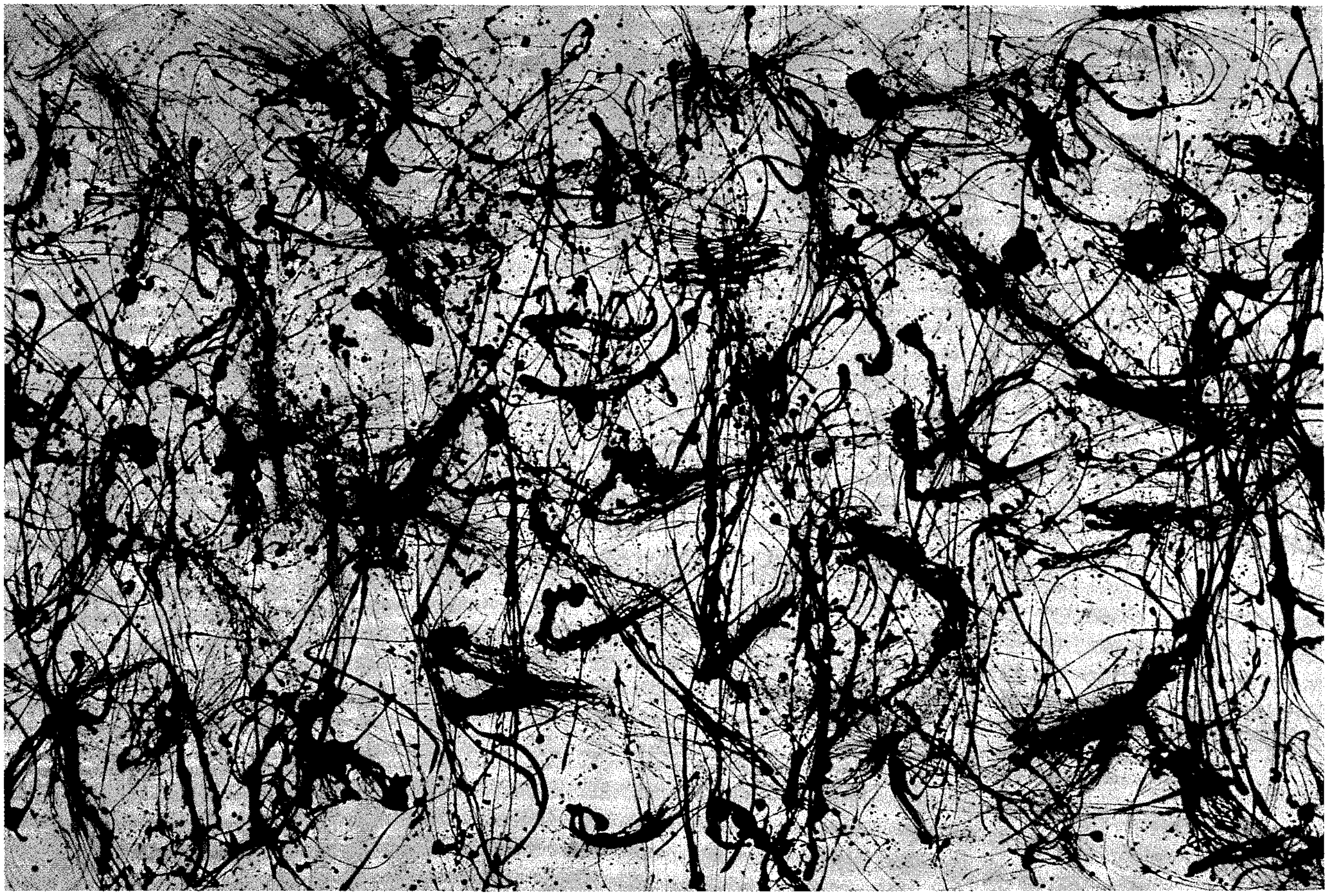
GUIDED TOUR: To mining the city's cultural gems for children.



PRIME TIME: Jackson Pollock's *Number 32*, from 1950, when he was at the height of his powers.

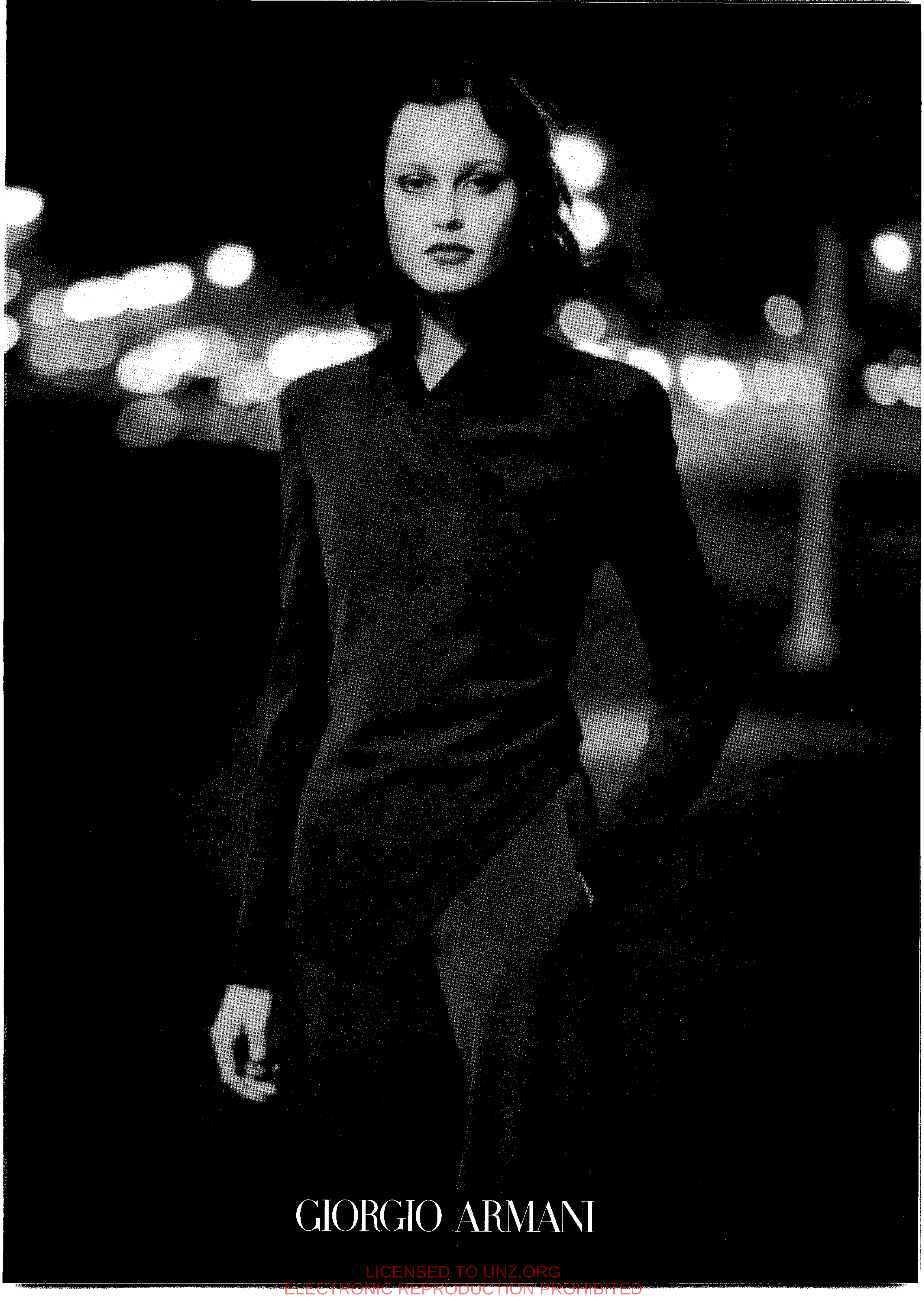
fall preview

- POLLOCK DRIPS
- DEGAS SHOOTS
- ROTHKO GOES ONLINE
- NEVELSON BLACKS OUT
- FAIRIES MAKE MISCHIEF
- CHINA GOES CONTEMPO
- AND MORE >>

Pour Soul

MoMA reconnects us with the audacious, overpowering beauty of Jackson Pollock's huge drip canvases. By Mark Stevens

FILM STAR ED HARRIS IS MAKING A MOVIE about Jackson Pollock, and the wonder is that it took so long for Hollywood to bestow its blessing upon a painter who has been a legendary figure for more than 40 years—the cowboy of American art. His free-flowing "poured" or "drip" paintings and his brief, tormented life and violent death in a car crash embody many cherished themes in the national imagination. He evokes the boundlessness of the American space; the solitude of the figure who pursues his vision wherever it leads; the tragedy of the life consumed by booze, dreams, and celebrity. No other American artist, except possibly Georgia O'Keeffe, ex-


GIORGIO ARMANI

cites the public to the same extent.

Jackson Pollock, which runs November 1 through February 2 at the Museum of Modern Art, therefore makes a special claim on the imagination. Which is a mixed blessing. No exhibition of the work of this artist can escape the seductive aura of myth that surrounds the man, which has its own power and significance for American culture. But a museum is probably not the best place to address the mythic aspect of Pollock, which can quickly obscure the character of his art. (And that awestruck "myth" talk often amounts to a baloney sandwich anyway.) What MOMA can do this autumn is provoke a serious reexamination of Pollock's painting. The art world should regularly reassess this fascinating figure, who both shadows and dominates much of the art of the postwar period.

Organized by Kirk Varnedoe with Pepe Kermel, this is the first American retrospective of Pollock's art since 1967. It will probably include 126 paintings, 69 works on paper, and three sculptures. The heart of the show will be the artist's famous drip paintings, in which he first laid the canvas on the floor and then rhythmically wove skeins of paint across the surface. This series will culminate in a room containing three powerful large works from 1950, when, most critics believe, Pollock was at the height of his power. (The room is certain to become a point of pilgrimage for the painter's numerous acolytes.) The retrospective will also present work from other periods, which should itself be interesting, since most people associate Pollock with only his most famous style. The controversial last works, which contain glimpses of the figure and deeply disappoint some critics, will be on view. An Australian museum is lending *Blue Poles,* a painting with a figurative flicker, giving most Americans their only chance to see what is arguably Pollock's last great painting.

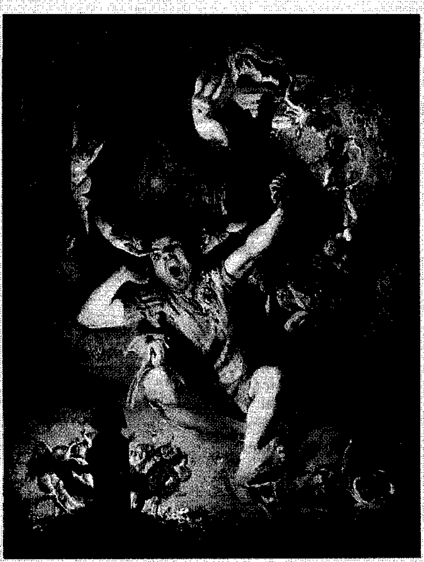
Born in Cody, Wyoming, in 1912, Pollock studied with the regionalist painter Thomas Hart Benton, but soon turned toward more powerful sources of inspiration, notably the Mexican muralist Siqueiros, American Indian art, and—perhaps most important of all—the myth-suffused world of Jung. As such interests attest, Pollock had no patience for the timid and careful. Art must be grand, raw, passionate, swirling; it must attempt to render the deepest rhythms of existence. He was fearless in breaking through the constraints of convention, which made him an object of ridicule for many Americans but also a figure of inspiration for many artists. "Such joy," de Kooning once said of Pollock. "Such desperate joy." Pollock's no-holds-barred fearlessness helped give courage to American artists at a time when many were still intimidated by Parisian painting. The style that he helped forge, Abstract Expressionism, is the foundation of most postwar art.

Not surprisingly, an awareness of Pollock's difficult life affects how people view his art. He was an alcoholic with serious psychological problems and a brooding nature. Conversation did not come easily to him, and the pressures of celebrity did not bring him peace. He was drunk when his car flew out of control, killing him and a young woman in 1956. Partly as a result, the temptation is strong to emphasize the violent emotion and cathartic release in his paintings, as if Pollock were an artist dominated by demons that he did not necessarily understand. The truth is far more complicated than that. The organizers of the show intend to demonstrate that Pollock was a deliberate, even thoughtful

Tinkerbell Revealed!

Fairies at the Frick revel in a seductively sinister netherworld of sex and mischief.

ALL OF SOUND MIND BELIEVE in fairies; the world otherwise makes no sense. Ever mindful of its responsibilities to sobriety and good sense, the Frick Collection is therefore exhibiting 27 paintings and works on paper plucked from the hugely popular exhibition **Victorian Fairy Painting,** which was organized by the University of Iowa Museum of Art and the Royal Academy of Arts, London. To the Victorians, fairies were nothing like the sickeningly sweet goody-goodies favored by our Disney culture. Instead, they tended to embody excitingly risky values and thoughts: Fairies were repositories of mischief, sexual innuendo, and darkness. They were the strange moving glimmer behind a leaf and the explanation for some untoward event. Many serious adults of the time believed in fairies. Some argued that they were the last of an ancient race of Britons and their power had deep roots in English culture; Shakespeare's *A Midsummer Night's Dream,* of course, sparkles with fairy dust.



MIDSUMMER'S NIGHTMARE: Daniel Maclise's *Disenchantment of Bottom.*

Precisely because it flirts with the forbidden, Victorian fairy painting is often more interesting than other English and Pre-Raphaelite art of the period, which tends toward the wan and moralistic. Some of the best-known English artists, among them J.M.W. Turner, tried their hand at the genre. Perhaps the most important of the fairy painters, however, was a great madman of art, Richard Dadd. His *Fairy Feller's Master Stroke,* painted in an asylum and one of the most intricate, intense, and mesmerizing pictures in English art, will be coming to the Frick. It shows a wide variety of fairies, ranging from a freakish little bald creature to a preening dandy, convened among grasses and flowers to watch the "Fairy Feller" split a hazelnut with his ax. This picture captures more powerfully than any other fairy painting the disturbing sensation that there exists another world quite like ours—just beyond our ken. The Frick has never warmly welcomed the children of New York to its galleries. I hope that it changes its policy for the duration of this exhibit, so that the little people may reassure their frightened parents. (October 14–January 17.) M.S.

Photograph courtesy of Wadsworth Atheneum, Hartford, CT.

painter, who did not simply yield to inspiration but stood back, creating richly layered and complex pictures.

What's most important about the show, however, is the opportunity it offers to see these expansive works in person. Critics often discuss Pollock's scale; the more poetic among them compare his space to the prairie or the sea. There is no way to experience Pollock's inimitable scale except personally, by looking at his actual pictures and letting them play upon your mind's eye; opening an art book and studying a postage stamp of a few squiggles will simply not do the job. Individuals today still respond to Pollock's pictures in wildly varied ways: Some have quasi-religious epiphanies; others recite his contributions to art history; still others view his work as nonsense. Pollock is an artist large enough to sustain contradictory responses. "Do I contradict myself?" asked a poet to whom he is often compared, Walt Whitman. "Very well then I contradict myself (I am large, I contain multitudes)." How you respond to these pictures at MOMA will say as much about you—and your view of postwar American culture—as it will about Jackson Pollock.

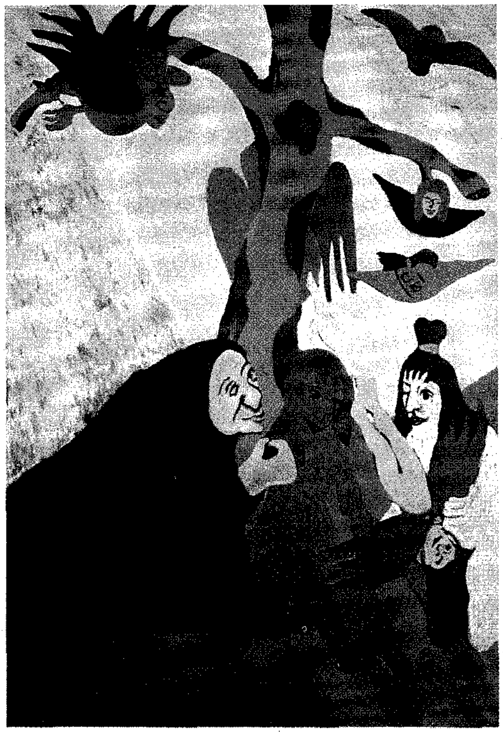
PREVIEW art

Museums

THIS FALL, THE WHITNEY MUSEUM OF AMERICAN Art is presenting three retrospectives. The least familiar is **Bob Thompson (1937–1966),** a black artist who died at the age of 29. The critic Stanley Crouch has called him "a spiritual muckraker whose shocking, erotic, satiric, and mystical paintings were intricate fusings of classical and American themes, methods and images." Owing perhaps to his premature death and unfashionable style—he was a kind of figurative expressionist—Thompson has been overlooked. *(September 25–January 3.)* The Whitney is also bringing to New York the **Mark Rothko** exhibition of more than 100 works that was organized by the National Gallery of Art in Washington *(September 17–November 29)* and presenting a survey of the startlingly lifelike figurative sculpture of **Duane Hanson** *(December 17–March 21).*

The Asia Society and the San Francisco Museum of Modern Art have organized an overdue exhibition of contemporary Chinese work, **Inside Out: New Chinese Art,** which will be on view at the Asia Society and at P.S. 1., in Queens. There is no pandering to totalitarian power in this show, just an effort to demonstrate how Chinese artists are now responding to the extraordinary changes in their country. Installations, performance art, and video are included, in addition to more traditional painting and works on paper. *(September 15–January 3.)*

The plummy Old Master show of the season will be **From Van Eyck to Brueghel: Early Netherlandish Painting** at the Metropolitan Museum of Art. The Met is particularly strong in works from this magnificent period (the works on display range from 1420 to 1560). All the major figures of the time are represented. *(September 22–January 3.)* Just a year after its great exhibit of Degas's private collection of art, the Met is following up with **Edgar Degas, Photographer,** which will examine this little-noted aspect of his *oeuvre.* Degas simply could not make an uninteresting picture, and this goes for his photographs no less than for his paintings. *(October 9–January 3.)*



LOST ARTIST: Bob Thompson, at the Whitney.

This is the year of France at the Solomon R. Guggenheim Museum, which will present **Rendezvous: Masterpieces From Centre Georges Pompidou and the Guggenheim Museums** at its uptown venue. The show includes more than 350 paintings, sculptures, and drawings from the turn of the century to 1970. All the big names are included. *(October 16–January 24.)* At the Guggenheim Museum SoHo, we will see **Premises: Invested Spaces in Visual Arts, Architecture, and Design From France, 1958–98.** This show is noteworthy not only because it includes some fine artists, ranging from the filmmaker Jean-Luc Godard to the witty Annette Messager, but also because it has a title that is a particularly pure example of gobbledygook. *(October 14–January 10.)*

In **Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts,** the New Museum is presenting the work of Faith Ringgold, an artist who makes a kind of collage out of the edges and pieces of contemporary life. She mixes her personal story as a black woman in modern America into the broader story of our culture. The show has some of her story quilts from the eighties but centers on two recent, history-based series. *(October 1–January 3.)* The architect and artist Maya Lin is well known for designing the Vietnam Veterans' Memorial in Washington. Now New York University's Grey Art Gallery will present **Maya Lin: Topologies,** a look at some of her other work, which focuses upon our relationship to the landscape. *(September 1–October 31.)*

Two particularly noteworthy shows of drawing will open this fall. The Morgan Library is mounting what promises to be a great exhibition of **Master Drawings from the Hermitage and Pushkin Museums** in Russia. The 120 works range from the fifteenth to the twentieth centuries; many of the greatest draftsman in the history of art, among them Rubens, Rembrandt, and Picasso, are represented. *(September 25–January 10.)* The Drawing Center is showing **Willem de Kooning: Drawing Seeing/Seeing Drawing,** about 70 works by a brilliant draftsman who was always challenging his own facility. He did one series on display with his eyes closed. *(October 31–December 19.)*

The Brooklyn Museum of Art is organizing **Royal Persian Paintings: The Qajar Epoch, 1785–1925,** a major show that will surprise many people who suppose that this culture produced only miniatures. The show will include not only small pictures but also life-size figural paintings, a remarkable ceiling that measures more than 22 by 9 feet, and architectural re-creations intended to convey the scale at which the Persian artists worked. *(October 23–January 24.)* The American Museum of Natural History is showing **Sacred Arts of Haitian Vodou,** the first comprehensive exhibition to address seriously the spiritual art created within the Afro-Caribbean religion of vodou. More than 500 works will be on display, in addition to a re-creation of a vodou temple with three altars that reflect the religion's three major rites. *(October 10–January 3.)*

The Cooper-Hewitt, National Design Museum, Smithsonian Institution—which deserves a better name than that chewy mouthful—is presenting a pair of thoughtful shows. First is **The Architecture of Reassurance: Designing the Disney Theme Parks** (see "Safe New World," page 133). Then there is **Unlimited by Design,** an idealistic exhibition that explores the ways that design, if embracing enough in its inspiration, can improve the quality of life of an enormously varied population. *(November 17–March 21.)* The Fashion Institute of Technology is celebrating one

Photograph courtesy of Whitney Museum of American Art.

of the great democrats of design in **Claire McCardell and the American Look.** The visual accent of her clothing came not from Paris but from the increasingly sporty lifestyle of American women, who were often more interested in tennis and a casual barbecue than in high society. *(October 27–January 9.)*

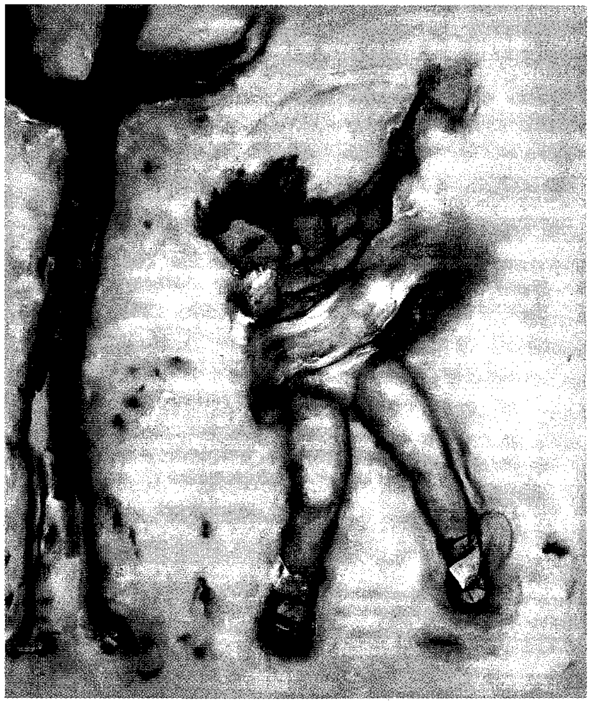
The Americas Society and the Spanish Institute are collaborating on **El Alma del Pueblo: Spanish Folk Art and Its Transformation in the Americas,** which will examine the powerful impact of Spanish folk forms upon expression in Latin America and in the Latino communities of the United States. *(September 18–December 31.)* The Museum of American Folk Art is presenting **Masterpieces in Wood: American Folk Marquetry From the Hirschorn Foundation,** which will include chairs, boxes, and clocks that have surfaces decorated with wood veneers arranged in puzzlelike patterns. Folk marquetry is sometimes called "men's quilting." *(October 3–January 10.)*

DIA Center for the Arts will open the second part of Robert Irwin's **Excursus: Homage to the Square^3,** a mysterious series of variously colored and light-filled chambers defined by scrims; the work is an homage to Josef Albers. *(September 13–June 13.)* The rest of DIA's fall program includes a wide-ranging show that examines the *oeuvre* of a German artist, **Thomas Schütte,** who has worked in many diverse forms, ranging from sculpture to stage design *(September 24–June 13);* **Joseph Beuys's Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture** *(September 10–June 13);* and Andy Warhol's monumental series of 102 paintings called **Shadows** *(December–spring '99).*

The most charming exhibition of the fall? **Butterflies** at the American Museum of Natural History, which will present between 300 and 500 live, free-flying tropical butterflies from Central, South, and North America. The walk-in vivarium will approximate the butterflies' actual habitat, with flowering plants to provide the necessary nectar. The creatures have beautiful names as well as wings: You will be able to see Blue Morpho butterflies, Passion-Flower butterflies, and Owl butterflies. I always did prefer my butterflies unframed. *(November 7–February 28.)* MARK STEVENS

For Kids

BABIES WON'T BE THE ONES TAGGING ALONG with siblings at **WordPlay,** an interactive exhibit about language acquisition opening at the Children's Museum of Manhattan October 9. With a target age group of birth to 4 years, *WordPlay* has seven linked environments mirroring stages of reading readiness. Younger children start in Baby Babble, a richly varied nook with mobiles, mirrors, and baby faces, and move on to Explorer's Park, with soft blocks and animal images; for the older kids there are areas like Post Office Pick-Up, where children sort postal packages by color and shape and load them into trucks with horns and steering wheels.



SWING TIME: Kim Dingle, at Sperone Westwater.

In SoHo, the Children's Museum of the Arts has moved two blocks south of its former Spring Street storefront and has begun the process of reopening. The new museum is housed in a space about the same size (5,000 square feet) as the old one. But two floors create a separation that will give kids over 4 more opportunities to work with clay and papier-mâché on projects that a 2-year-old might squash on sight. At the official **Arts on the Block** opening bash this weekend (September 12 and 13 from noon to 5), kids are invited to make art for the walls.

BARBARA ENSOR

Galleries

IF THERE'S ANY ONE STRAIN OF ART GAINING ground in galleries, it's the conceptual work that straddles at least two mediums—not the freewheeling all-over installation fusing painting, sculpture, and found objects but works with several thematically related, individual sections that add up to a whole piece or show. The overriding theme of "The Old In Out," the latest work from British artist **Sarah Lucas,** is the degradation of others, as manifested in large-scale confrontational photographs of Lucas, scatological sculptures constructed from bathroom furniture, and a large-scale installation, *Life's a Drag (Organs)* that refers to one of her favorite pastimes, smoking. *(Barbara Gladstone Gallery, 515 West 24th Street; September 12–October 17.)* Los Angeles artist **Kim Dingle** offers up her version of American history in "Fatty and Fudge," subversive narratives enacted by her sculptures of scary middle-aged "girls" cast from papier-mâché, and in eight large blue-and-white paintings depicting the feisty tomboys chasing runaway mustangs, rounding up buffalo, playing touch football, and tearing down trees. *(Sperone Westwater, 142 Greene Street; November 7–December 19.)*

Though **Jeffrey Vallance** has channeled his unusual—sometimes even paranormal—travel experiences (Turin, Tonga, Vegas, etc.) into painting, sculpture, video, installation, and writing, the Las Vegas–based L.A. native whom cult figure–art critic Dave Hickey has likened to Raymond Chandler's Philip Marlowe is showing collage drawings (all on 22-by-30-inch pieces of paper) and related text in his first New York show. The topics range from the clown faces he saw on the Shroud of Turin to his encounter with the ghost of Richard Nixon. *(Lehmann Maupin, 39 Greene Street; September 24–October 31.)*

The latest site-specific painted environment from **Cadence Giersbach** is "Plastic Replicating Garden," a series of fourteen eight-foot-tall vinyl-upholstered wooden panels hinged to form screens and painted with scenes of a duplicating and dissolving English garden based on blown-up computer-manipulated drawings. *(Deitch Projects, 76 Grand Street; September 10–October 17.)*

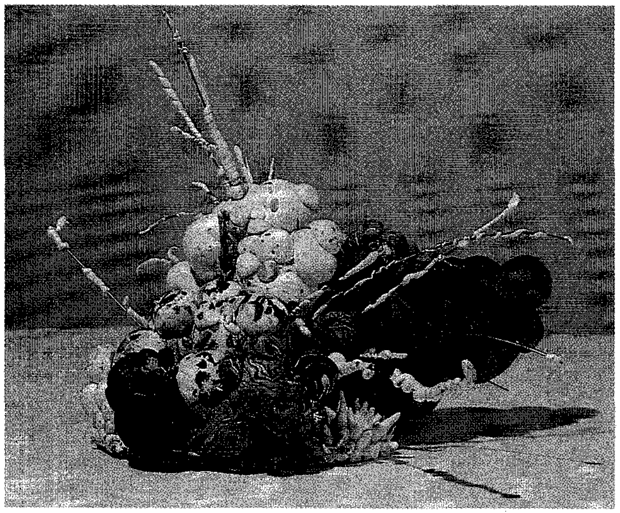
Sculpture, too, has a stronger presence than usual this fall. **Petah Coyne,** whose work has involved the shrouding of found objects in wax to obscure their original identity, has employed a similarly evocative material in her new series "Fairy Tales." For these works, Coyne has cloaked antique taxidermy and religious sculptures with hair and braided them together in mysterious wall and floor tableaux. *(Galerie Lelong, 20 West 57th Street; September 11–October 16.)* The first New York exhibition of **castaneda/reiman,** two young women who work exclusively in collaboration, takes an ironic look at domestic architecture with a sculpture that consists of materials stacked in a buttresslike form and supported by cement statuary dogs. *(Thomas Healy Gallery, 530 West 22nd Street; September 10–October 17.)* **Joel Shapiro's** latest bronze and painted wood sculptures get the royal treatment this fall—at both PaceWildenstein galleries. In one of those brilliant strokes of timing, the show, which has a catalogue

Photograph courtesy of Sperone Westwater.

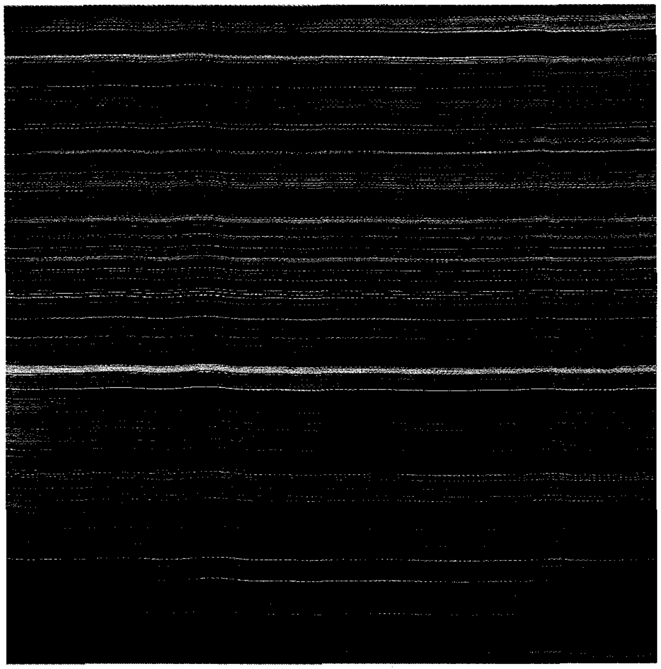
with an essay by Klaus Kertess, coincides with the publication of Hendel Teicher's *Joel Shapiro: Sculpture and Drawings* (Abrams; $60), and Jock Reynolds's *Joel Shapiro: Sculpture in Clay, Plaster, Wood, Iron, and Bronze, 1971–1997* (Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; $19.95). *(32 East 57th Street and 142 Greene Street; October 16–November 14.)*

Bernini meets Buffy the Vampire Slayer in **Carl D'Alvia's** first solo show of carved-plaster life-size futuristic superheroes. *(Jessica Fredericks Gallery, 504 West 22nd Street; September 12–October 10.)* **Lynda Benglis's** first solo New York show since 1993 consists of large bronze sculptures and small ceramic pieces whose erotic, articulated surfaces suggest skin, and her 1973 video *Female Sensibility. (Cheim & Read, 521 West 23rd Street; September 12–October 10.)* Geysers, volcanoes, Pearl Harbor, sneezing, and other explosive activities inspired the forms of **Heide Fastnacht's** new metal-wire and polymer-clay sculptures, the largest of which—based on a bomb caught in mid-explosion—is seven feet in height and circumference. *(Bill Maynes Gallery, 529 West 20th Street; October 15–November 14.)*

Possibly no artist has used black to greater effect than **Louise Nevelson.** In *Dawns + Dusks: Louise Nevelson, Conversations With Diana MacKown* (Scribner's Sons, 1976), Nevelson explained its power as lying in its ability to encompass all colors: "There is no color that will give you the feeling of totality. Of peace. Of greatness. Of quietness. Of excitement. I have *seen things* that were transformed into black, that just took on greatness. Now, if it does that for things I've handled, that means the *essence* of it is just what you call—alchemy." Washburn Gallery opens the fall season with Nevelson's sublime black-painted terra-cotta sculptures from the late forties, whose textured surfaces were created by pressing fabric to wet clay. *(20 West 57th Street; September 9–October 17.)* **David Goerk** explores surfaces and ambiguous form in works that are at once sculpture and painting—minimal, primarily black-and-white encaustic paintings on small, often asymmetrically shaped supports that are four inches deep. *(Stark Gallery, 113 Crosby Street; September 11–October 7.)*



EXPLOSIVE: Heide Fastnacht, at Bill Maynes.



THIN BLUE LINE: Jason Martin, at Robert Miller.

People who revere painting look forward to **Bill Jensen's** new work the way cinephiles anticipate the next Altman effort. Mary Boone Gallery's first show offers not only Jensen's latest paintings—which have moved from abstract forms suggestive of landscape to looser, atmospheric arrangements of two colors—but also a smaller installation of **Leonardo Drew's** recent assemblages of encrusted wood, fabric, paper, and glass that create the effect of being in the artist's studio. *(745 Fifth Avenue; September 12–October 3.)*

British painter **Jason Martin** is having his first solo U.S. show at Robert Miller Gallery, of paintings that use a single color and a single mark and bear the action of their making—for example, part of Martin's process involves using a tool to make a wavy line as he walks alongside a painting. *(41 East 57th Street; September 10–October 10.)* Grandfathers and grandsons don't often participate in that exchange of ideas known as "dialogue." Then again, not everyone is like **Al Hansen,** the Happenings/Fluxus artist who died in 1995, or his grandson Beck Hansen, the Grammy-award-winning songwriter and musician. "Playing With Matches" traces their friendship and influence on each other's worlds of art and music with more than 100 collages, assemblages, photographs, drawings, audio loops, and videos by both *(Thread Waxing Space, 476 Broadway; September 16–October 24.)*

It's hard to believe nearly ten years have passed since **Sigmar Polke's** last one-person exhibition in New York; his new paintings continue his longtime fascination with the printing error in newspapers and magazines, revealing more clearly than before his technique of blowing up a recognizable printed image into an abstract form. *(Michael Werner, 21 East 67th Street; October 22–January 16.)* Medieval maps of Rome influenced the recent paintings of **Sharon Horvath,** a 1997 Prix de Rome recipient whose earlier, simpler maplike imagery has evolved into dense webs of lines and forms, collaged and painted onto Mylar and canvas. *(Tibor de Nagy Gallery, 724 Fifth Avenue, near 56th Street; September 10–October 10.)*

Hunt Slonem, known for his brilliantly colored paintings of his own exotic birds, has used a more muted palette than usual in his latest works, which depict grid structures containing mysterious permutations of butterflies, birds, and human faces. *(Marlborough Chelsea, 211 West 19h Street; September 17–October 17.)* The grid is also integral to **Richard Kalina's** paintings, in his case as a system to organize his inventory of playful images that suggest cutouts of scissors, martini glasses, pipes, painters' palettes, flowers, etc. *(Lennon, Weinberg, 560 Broadway; September 10–October 10.)*

Jonathan Hammer brings his training as a bookbinder and his interest in the mystical founder of Zurich Dada, writer Hugo Ball, to his mixed-media drawings and unique handmade books of his drawings paired with text by Ball. The artist uses some of Ball's themes—illness, transformation, sexuality—as inspiration for skewed narratives that cast the artist in the role of seer. *(Matthew Marks Gallery, 523 West 24th Street; September 12–October 24.)* EDITH NEWHALL

Photographs: top, courtesy Robert Miller Gallery; bottom, courtesy Bill Maynes Gallery.

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Wide World of Cars, Spring Valley, NY

PREVIEW art

Photography

NOT SO LONG AGO, IT WOULD HAVE BEEN A stretch to imagine the experimental work of Vik Muniz opening the season at either of ICP's two venues. **Vik Muniz: Seeing Is Believing** is smartly timed—the Brazilian-born photographer was recently included in MOMA's "New Photography 13" exhibition, and his prints are in the collections of the Metropolitan Museum of Art and the San Francisco Museum of Modern Art, among others. Muniz's first one-person museum show comprises selections from fourteen of his series of the past decade and concentrates on his idiosyncratic method of depicting images that are twice removed from the objects they represent. In other words, his seemingly straightforward images of landscapes, figures, and sculptures are actually trompe l'oeil effects—photographs of objects made by Muniz and fashioned from such unlikely materials as chocolate, granulated sugar, and wire and thread. *(ICP Midtown, 1133 Sixth Avenue, at 43rd Street; September 12–November 8.)*

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ALL PUMPED UP: Photographer Jeff Brouws, at Robert Mann.

Conceptual photography often moves between mediums, like the work of artist **Alix Lambert,** whose new photographs are less about photography than a springboard for her ideas about collaboration and portraiture. For example, in order to make her life-size photographs of tattoos, Lambert learned to tattoo, then persuaded her friends to offer up their skin as her "canvas." *(Curt Marcus Gallery, 578 Broadway; September 10–October 11.)* **Miles Coolidge's** third solo New York show gives a nod to Edward Ruscha's early, seminal book of photographs, *Every Building on the Sunset Strip*, which folds out to 26 feet long. In this case, however, the subject is Central Valley, the California grassland stretching from L.A. to San Francisco. Coolidge, who took his photographs at intervals along the horizon, was unable to see into the far distance. The camera could, however; when Coolidge enlarged images from his negatives (producing horizontal prints that are one foot high by eleven feet long), he extracted what the eye cannot see. *(Casey Kaplan, 48 Greene Street; September 11–October 10.)*

German artist **Thomas Demand's** color photographs depict his coolly fastidious cardboard facsimiles of furniture and architectural interiors. The highlight of this show will undoubtedly be "Barn," which re-creates Jackson Pollock's studio as shot by Hans Namuth in 1950 and '51. *(303 Gallery, 525 West 22nd Street; September 9–October 14.)* A two-per-

Photograph courtesy of Robert Mann Gallery.

son show of unique large-format photographs by **Ellen Carey and Amanda Means** illustrates the artistic possibilities of the photographic process. Carey, who works with the large-format Polaroid 20-by-24-inch camera, creates painterly abstractions of looping conical shapes, drips of emulsion, and filigree patterns; Means's luminous depictions of plants are made without a camera, by placing a flower or plant within an enlarger and projecting it onto photographic paper. *(Ricco/Maresca Gallery, 529 West 20th Street; September 10–October 10.)*

The terms *straight, journalistic,* and *documentary* don't really do justice to the work of Thomas Roma or Walker Evans, which constitute ICP's first two uptown shows, **Intimate City: The Photographs of Thomas Roma** and **Walker Evans: Simple Secrets.** Roma, born in Brooklyn in 1950, trains his camera on outer-borough dwellers who demonstrate an unusual humanity and civility toward their fellow New Yorkers, capturing the poetry in outwardly mundane scenes; Evans (1903–1975), possibly the least categorizable of modern photographers, is recalled through his prints from the collection of Marian and Benjamin Hill. These include his early New York abstractions, street scenes, portraits, studies of New England and New York's Victorian architecture, travel photographs of Tahiti and Cuba, photographs of African art, works made during the Depression and his employment with the Resettlement and Farm Securities Administrations, and experimental photographs made with the Polaroid SX-70 at the end of his life. *(1130 Fifth Avenue, at 94th Street; September 20–November 29.)*

In 1898, **Eugene Atget** (1857–1927), who had a brisk business photographing plants, animals, landscapes, and the like for such artists as Georges Braque, André Derain, and Pierre Matisse, chose Old Paris as his chief subject. Commissions poured in, luckily; he soon found himself documenting such institutions as the Bibliothèque Nationale. That risky decision is being commemorated with an exhibition of 40 vintage albumen prints of Paris views dating from 100 years ago to the beginning of World War I. *(Zabriskie Gallery, 41 East 57th Street; September 10–October 10.)*

Harry Callahan's 86th birthday allows his admirers an opportunity to reflect on his subjects of the past 50 years—including building façades; his wife, Eleanor, and daughter, Barbara; and the Cape Cod shoreline—and to see his recent, never-before-exhibited images of the sky and clouds as shot from the windows of his Atlanta home. *(PaceWildenstein-MacGill, 32 East 57th Street; September 10–October 24.)* Early in his life, before he became the publisher of Grove Press, **Barney Rosset** was a filmmaker and photographer in China during World War II. He was also married to the Abstract Expressionist painter Joan Mitchell, living with her in Chicago, where both grew up, and later in an apartment at the foot of the Brooklyn Bridge (they divorced in 1952 but remained friends; Mitchell later made her home in France). Rosset's photographs of Mitchell, rarely seen and never previously exhibited, capture her posing nude in their apartment in 1947; on holiday in Paris and on the Côte d'Azur, where she and Rosset were married; in East Hampton with her friends in the early fifties; at her first New York exhibition, in 1952; and working in her studio on St. Marks Place in 1955. *(James Danziger Gallery, 851 Madison Avenue, at 71st Street; October 24–November 28.)*

An introspective, even serene mood colors the latest work of **Nan Goldin,** taken over the past two years during her travels in Europe and Scandinavia, at Coney Island, and at her parents' house in Swampscott, Massachusetts. Her subjects include birthdays, marriages, the death of friends, and her ongoing struggle for sobriety. *(Matthew Marks Gallery, 522 West 22nd Street; October 9–November 28.)*

Before escaping Prague and moving to New York with his family in 1965, the Czechoslovakian photographer **Jan Lukas** spent the fall of 1964 in New York, walking through Coney Island, Wall Street, the garment district, the Bowery, and other locations. The pictures he took constitute one of the most complete and visually stunning records of New York from that period. *(Keith de Lellis Gallery, 47 East 68th Street; September 17–November 7.)* The Surrealist works of Magritte and Cornell are recalled in **Ray K. Metzker's** new "Arrestations," unique abstract collages created from snippets of photographic paper that he manipulates in the darkroom, then arranges in poetic juxtapositions. *(Laurence Miller Gallery, 138 Spring Street; September 17–October 31.)*

Few subjects rival landscape's metaphorical potential—for loss, fulfillment, sexuality, sensuality, what have you. **Sally Apfelbaum's** new large-scale, multiple-exposure color images depict the woods and gardens surrounding Yaddo, the artists' colony in upstate New York, and sites in Central Park that combine movement and permanence *(Julie Saul Gallery, 560 Broadway; September 10–October 17)*; **Jeff Brouws** documents our nation's highways and roadside culture in color photographs from his book *Highway: America's Endless Dream* (Stewart, Tabori & Chang; $29.95) *(Robert Mann Gallery, 42 East 76th Street; September 10–October 17)*; **Macduff Everton's** latest color images depict panoramic views of Moscow, Oxfordshire, Rhode Island, and British Columbia *(Janet Borden, 560 Broadway; September 10–October 8)*; and **Linda Butler** captures remnants of ancient history in her black-and-white photographs of Italy from the book *Italy: In the Shadow of Time* (Rizzoli; $50) *(Witkin Gallery, 415 West Broadway; September 9–October 10).*

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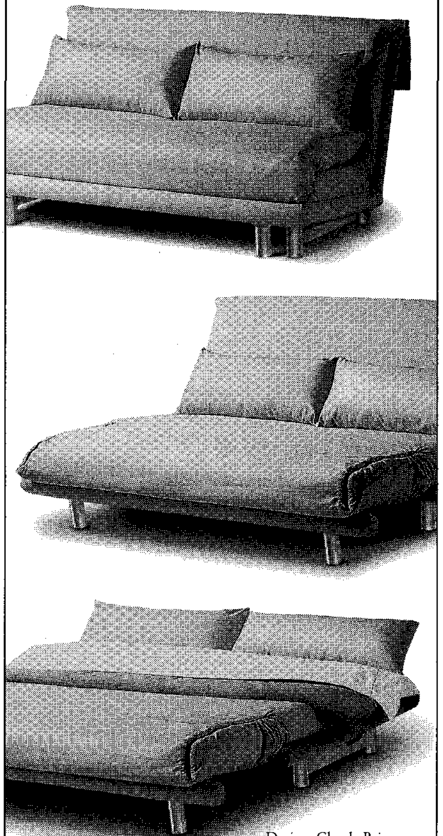

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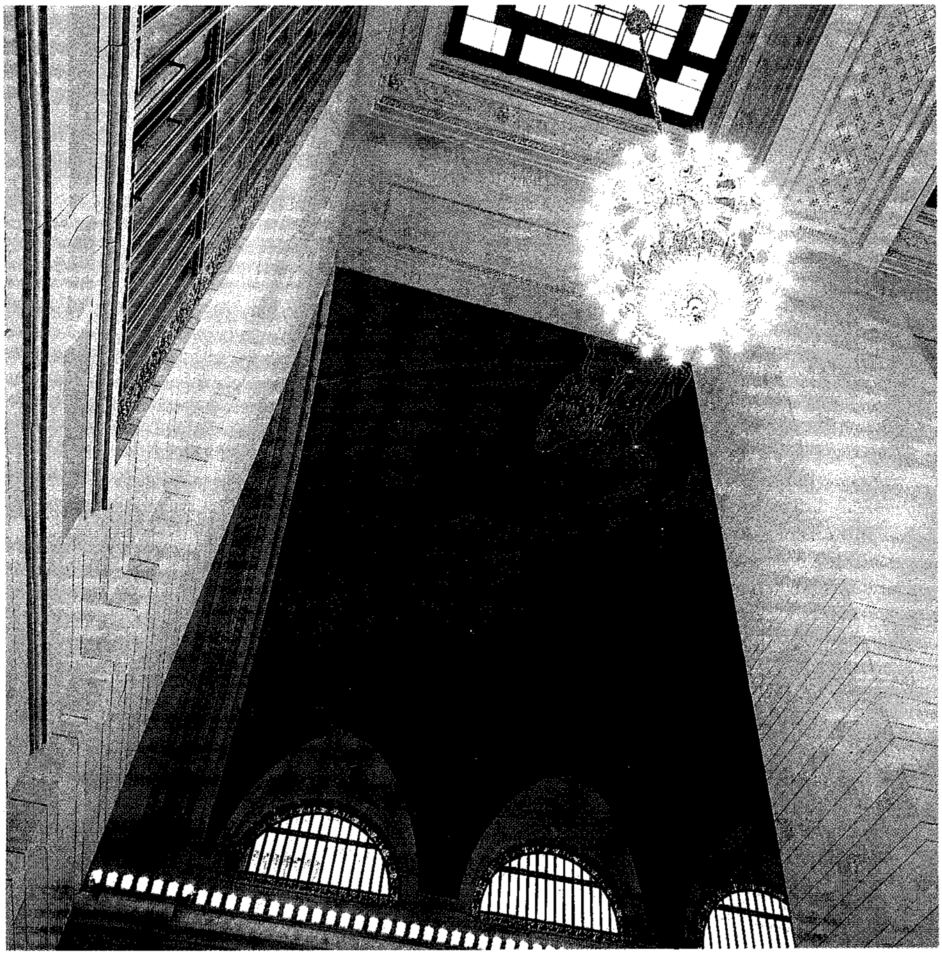
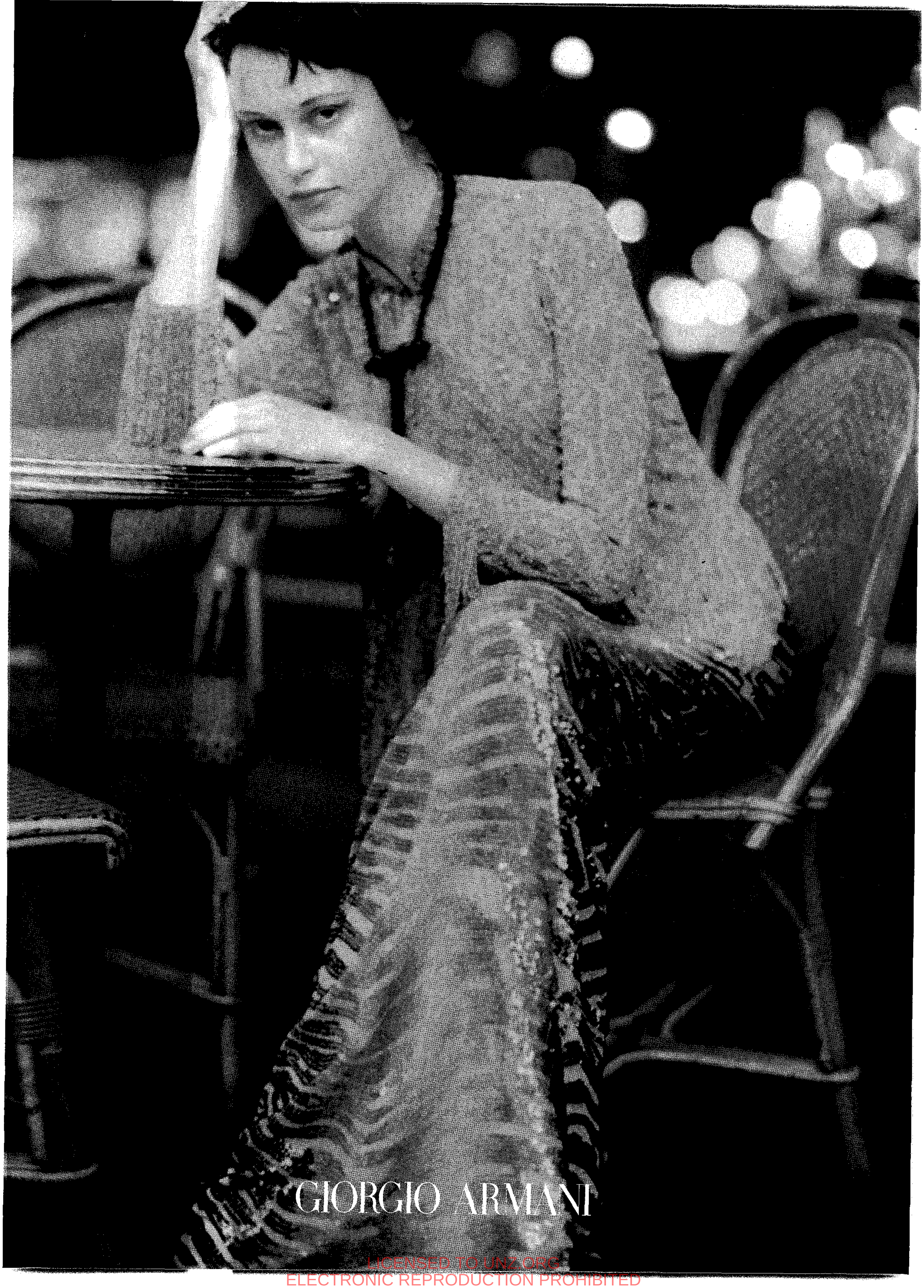


A Star, Reborn

A $196 million face-lift restores Grand Central's Beaux Arts grandeur—and its marketplace heritage. By Karrie Jacobs

BACK IN 1968, ARCHITECT MARCEL Breuer had a plan for **Grand Central Terminal.** At the behest of a British developer, he designed a 55-story slab of an office tower that would sit directly above the train station's main waiting room. The architect's rendering, which shows the purest Modernist rectangle astride the fussy Beaux Arts jewel box, is so disconcerting that it appears to be a joke, or a crude piece of Bauhaus propaganda.

Today, Maury Rubin, owner of the City Bakery on 17th Street, has a plan for Grand Central Terminal. Like Breuer's, it involves a tower. Or, at least, a pole. Atop a kiosk on



GIORGIO ARMANI

Grand Central's downstairs concourse, the long, low-ceilinged room that will soon be filled with takeout branches of favorite New York restaurants such as Junior's, Two Boots, and Caviarteria, Rubin plans to erect a mast topped by a glass orb filled with preserved lemons. This will be the symbol of Drink City, a retro-style beverage stand.

Breuer's plan, one of many designed in the fifties and sixties to suck every bit of revenue from the airspace above Grand Central, never came to fruition. It was, however, the final insult that galvanized the movement that saved Grand Central, a movement that didn't win once and for all until a 1978 Supreme Court decision validated the city's historic-preservation law. Rubin's more modest plan, on the other hand, should bear fruit by mid-November.

Obviously, the Drink City lemon orb is one small, not terribly significant element in a $196 million restoration. It is nothing when compared to the rejuvenation of the glorious Main Concourse or even to the installation of a new, building-wide air-cooling system. In truth, however, a restoration, unlike a Breuer-style coup de grace, is an accumulation of myriad details, like the new but historically accurate bare-bulbed light fixtures or the new marble in the passageway to the IRT. Or all the new commercial doodads.

Absurd as it may be to contrast a plan for a massive office building to a plan for a smallish sign, the differences between the scale and attitude of Breuer's tower and Rubin's pole symbolize the difference between 1968 and 1998. Back then, architecture was still a revolutionary act. Today, more often than not, it's an act of accommodation. We are less likely, nowadays, to think of the city's historic fabric as something we can rip out and improve, and more likely to view it as a given, an irreplaceable husk that we can reinvigorate with fashionable flourishes. This is good and bad. At times, our deference to historic styles plays like a failure of nerve. At other times it is an act of mercy. In the case of Grand Central, the fact that we have gotten over the idea that the old must be squeezed out by the new is quite fortunate. Better we should be squeezing lemons.

This restoration, which nearly doubles the amount of retail space in the terminal, has been criticized as the malling of Grand Central, but that is inaccurate and unfair. The architecture firm Beyer Blinder Belle and the retail team (comprising two companies, LaSalle Partners and Williams Jackson Ewing, responsible for the redevelopment of Washington's Union Station) have been remarkably faithful to the architectural quality and spirit of the place. Until long-distance train travel began to fade in the fifties, Grand Central was, in essence, a mall. *The WPA Guide to New York,* published in 1939, describes the station's upper and lower concourse levels as being surrounded by passageways lined with "rows of stores: food, liquor, flower, apparel, book, and barbershops; restaurants, newspaper and magazine stands; telegraph and theater ticket agencies; lunch and milk bars. A newsreel theater, an art gallery, Traveler's Aid service, and recreational exhibits are available in the building. All these facilities . . . make Grand Central also a neighborhood shopping center."

Granted, the 42nd Street side of the station will soon house the umpteenth Banana Republic and, also, one of the first J. Peterman stores, but most of the retailers inside the station will be local restaurants or merchants. While the terminal will contain a Starbucks, the current tenant roster does not include a McDonald's or an Au Bon Pain. According to architect John Belle, the project's leasing agents were instructed by the MTA that the terminal was to be "New York for New Yorkers."

"If you merchandise toward tourists, they'll come, but the New Yorkers won't," reasons Michael J. Ewing of Williams Jackson Ewing.

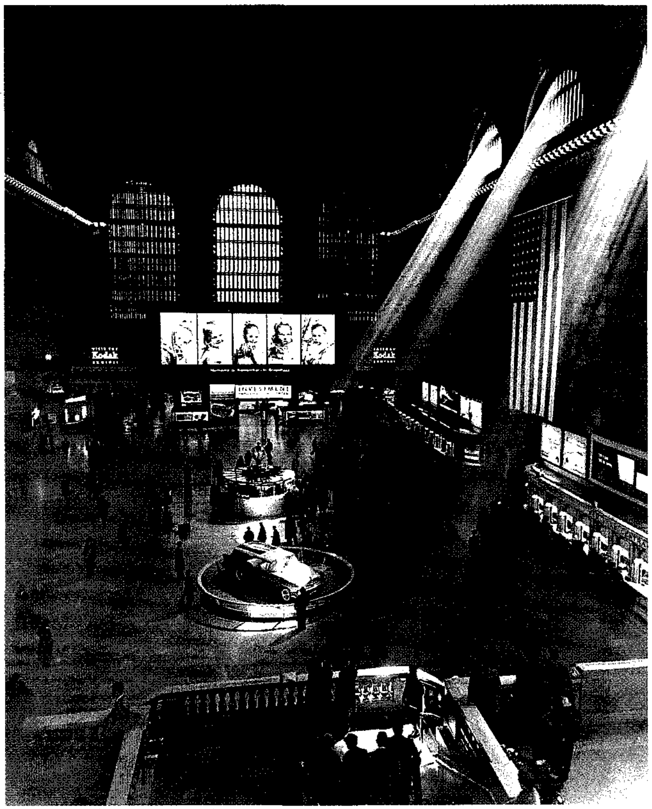
With the exception of the balcony restaurants (Michael Jordan's—The Steakhouse and Cipriani Dolce on the west side and Metrazur on the east side) commerce is largely invisible from the main concourse. Some shops, like Frey-boy Tobacco, are tucked underneath arches or around corners. Others will discreetly line the passages between the main concourse and Lexington Avenue. The only spot where the restoration may err on the side of cuteness is in the lower-level Dining Concourse, where the Rockwell Group has designed seating areas modeled after old Pullman cars. The decision to turn old ticket windows into take-out counters where Swedish meatballs or soft-serve ice cream will be dispensed may be the one adaptive-reuse cliché in the whole building.

On October 1, the MTA will host a ribbon-cutting ceremony marking the rededication of the terminal after the four-year-long renovation. From the vaulted, constellation-filled ceiling, cleaned and refitted with fiber-optic stars, to the luggage rests, newly reinstalled beneath the ticket windows, to the chandeliers that resemble eggbeaters gleaming with precious metals, Grand Central now has the air of a shrine—except that this particular shrine is traversed by 500,000 commuters a day. And that's what saves Grand Central from being a museum village or some historical artifact turned mall. That's what saves it from being precious. It is a magnificent building used by half a million people a day for whom, unlike tourists, passing through is figuratively as well as literally a pedestrian experience.

Some things to look at in the newly restored terminal:

The ceiling. For God's sake, stop for a moment and look at it. Restorers removed 50 years' worth of accumulated crud, turning the sky-ceiling a luminous shade of sea green.

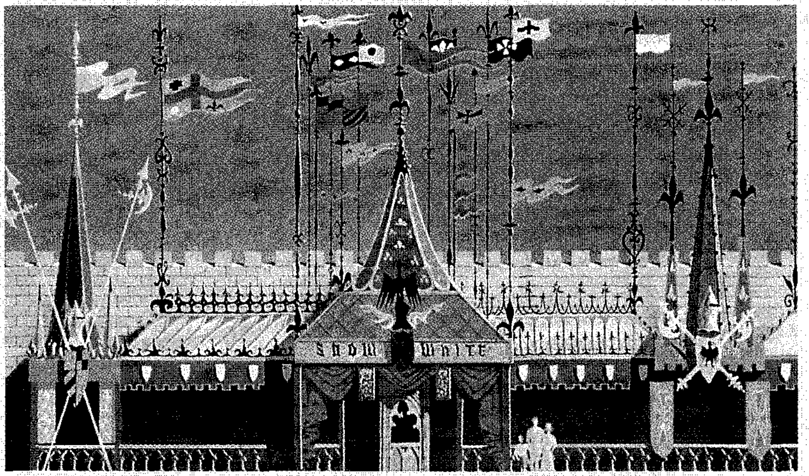
The Campbell apartment. Climb the steps from the Main Concourse to the West


BEAM THERE: Grand Central, pre-face-lift (circa 1955).

Photograph courtesy of MTA Metro-North Railroad.

Safe New World

Disney's vision had less to do with Fantasyland than with nostalgia for a lost America.



DWARFED: Entrance to *Snow White's Scary Adventure* at Disneyland.

CONSIDER THE NOTION THAT WALT Disney might be better remembered as one of the late twentieth century's biggest influences on urban planning than as the man who drew a cartoon mouse. That's the premise of **The Architecture of Reassurance: Designing the Disney Theme Parks,** an exhibition that offers an unprecedented peek into the archives of the Imagineers. Originally mounted by Montreal's Canadian Center for Architecture, it opens in New York on October 6 at the Cooper-Hewitt National Design Museum.

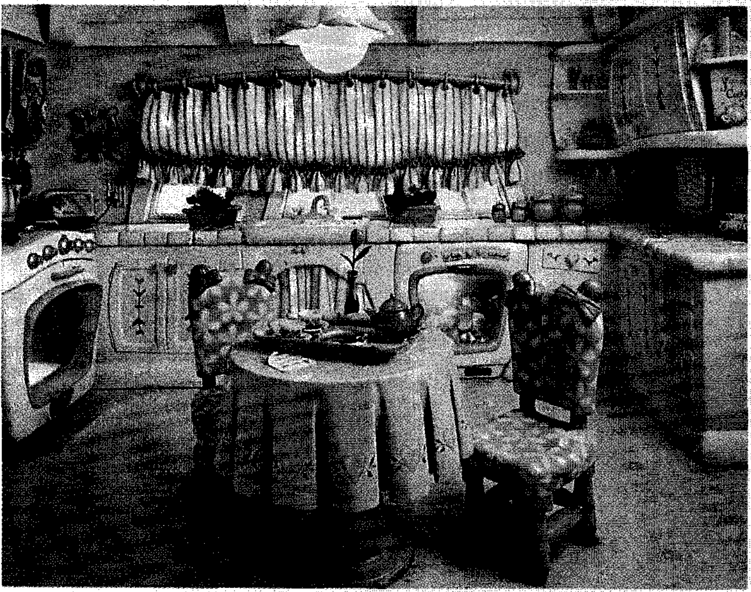
Curator Karal Ann Marling, a professor of art history and American studies at the University of Minnesota, believes that Disney's first theme park was his attempt to correct the decline of the American city that he saw all around him. "Walt Disney was dismayed by what Los Angeles had become," notes Marling. "I believe he created Disneyland because he wanted a walkable, livable city again." The "reassurance" Disney offered theme-park visitors had much to do with nostalgia for Main Street. Moreover, the physical layout of the parks was intended as a source of comfort. The parks conformed to a "hub and wienie" plan, the wienie being a vertical structure that visitors could use as a landmark or destination, as one might use a church tower in a New England town. The Disneyland Castle is, of course, the ultimate wienie.

Disney was the original New Urbanist, building streetscapes that were powerful reminders of what had been lost when Americans abandoned Main Street for the shopping center (before, that is to say, the mall usurped the shopping center). Marling sees Disney's Main Street as the prototype for the historic-preservation movement. Unlike architect Robert Venturi, who championed America's commercial architecture to an intellectual elite, Disney had direct access via network television to millions of Americans. "I don't know anyone in the Rotary Club who reads Venturi," Marling says.

Besides lots of stunning panoramic, color-saturated renderings of everything from the earliest site plans for the first park to discarded visions of Tomorrowland to conceptual drawings for EPCOT, this exhibition features some amazing artifacts. The Dancing Man, for example, was a 1950 forerunner to the Audio-Animatronics figures that populate Disney theme parks. Its movements were based on a Buddy Ebsen vaudeville routine, and its mechanism was powered by an old movie-theater projector. There's also a home movie of Walt Disney at a Railroad Fair held in Chicago in 1948. Marling theorizes that this pageant of historic railroad engines, with its mock-ups of destination cities like New Orleans and Santa Fe populated by costumed employees, was the direct inspiration for Disneyland.

The most interesting chunk of lost Disneyana in this show is the renderings for the city that Disney hoped to build in Florida. Project X, which was to be a working city with factories and offices built around a sleek, soaring transportation hub, was, after Disney's death in 1966, recast as EPCOT, a World's Fair–style pageant of corporate futurism. Eventually, 30 years after the founding father's death, the Disney Corporation did build a real suburban town, Celebration. While it is of a piece with Walt Disney's early Main Streets, and supremely reassuring, Celebration is far removed from the forward-looking, risk-taking, unsettling utopia Disney ultimately envisioned.

KARRIE JACOBS



OF MICE AND ZEN: Minnie Mouse's blissfully perfect kitchen.

Photographs: top, courtesy of Walt Disney Imagineering Collection © Disney; bottom, courtesy © Catherine Wagner, CCA, Disney.

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Balcony, take a left. Keep going past Cipriani's bar and dining room, and you'll find a narrow staircase that leads to what was once the office and pied-à-terre of John W. Campbell, chairman of the Credit Clearing House, a predecessor to Dun & Bradstreet's. This is one of those mythic spaces, like the Chrysler Building's Cloud Club, that have long been off limits to the public. Most recently, this hideaway was the headquarters of the MetroNorth police. Among the treasures of the Florentine décor installed in the twenties and uncovered after the excavation were the now-restored beamed ceilings, the leaded windows, and the occasional bas-relief. In October, Mark Grossich, proprietor of Carnegie Bar & Books, will open an upscale cocktail lounge in the Campbell apartment. "Unlike other spaces in the terminal, we have walls," says Grossich. This means live music. Also cigars.

The Oyster Bar ramps. The pathways that run down to the lower level, just south of the Main Concourse, used to be steeped in subterranean gloom. This is because railroad officials back in 1927 wedged an extra ticket office in the space above the ramps. The restoration architects pulled out the offices and opened up the ramps. Now as you walk down you can see the spiffed-up chandeliers and, through massive archways, the star-filled ceiling.

The beam. One of restoration architect John Belle's favorite details is a beam that runs across the ramp to 42nd Street on the terminal's west side. The beam, a structural element, meets the walls with brackets covered in ornate curlicues.

The East Stairway. It was in architect Whitney Warren's original plans, a stairway up to the East Balcony, just like the one to the West Balcony. But it was never built. "It was like a hand with a thumb missing, you know," says Belle. From the fifties through 1990, the East Balcony was hidden behind an enormous Kodak billboard, the world's longest snapshot. By year's end, the balcony will be home to Metrazur, a Mediterranean restaurant owned by Matthew Kenney, who also owns Monzu and Mezze.

Grande Harvest Wines. Located in the Graybar Passage, this wine shop occupies what was once the lobby to the terminal's newsreel theater. As a result, there's a faded mural of the planets on the ceiling and a bunch of beguiling, vaguely Hindu-looking gargoyles. Proprietor Bruce Nevins, who also owns a wine shop in Ridgefield, Connecticut, is trying to restore the mural and is incorporating the old theater ornaments into his shop's décor, which is otherwise European and nineteenth-century. The shop should be open by late October.

Fall Cable

Take an intimate look into the personal lives of musical artists with VH1's BEHIND THE MUSIC; bring the news into your living room through MSNBC's NEWSCHAT/INTERNIGHT, the first truly interactive news program; and tune into some of the season's most compelling original programming and series favorites—such as ER—on TNT. For the finest in drama, news, and entertainment, you'll find it on cable.

VH1's
BEHIND THE MUSIC

ER ON TNT

MSNBC's
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MSNBC SPOTLIGHT

NEWSCHAT/INTERNIGHT – NEWS WITH VIEWS

As a TV reporter, John Gibson had done it all – from street reporting to features. At least he thought he'd done it all. Until now. Because nothing else on TV can be compared to the two shows he now hosts back-to-back on MSNBC – NEWSCHAT and INTERNIGHT.

NEWSCHAT is TV's first truly interactive program: it combines studio TV with remote location reporting, plus telephone and online viewer communication. Focusing on a "question of the day," NEWSCHAT is interactivity with an attitude, a forum with an emotionally charged atmosphere. This is active TV watching where viewers get to interact with their news.

"People like to get in on it; I like to get into it with the callers and the guests," says Gibson. "And, the people online take real polarized positions. That's where you hear the harshest talk – almost like hitting a raw nerve." Altogether, it adds up to a fast-paced debate with what Gibson describes as "an outlandish factor that we all enjoy – an over-the-top feeling."

Moving directly from NEWSCHAT to INTERNIGHT, Gibson changes format – but not gears. Acting as moderator, Gibson elicits opinions from several experts on the day's hot news topics. The focus is legal – but it isn't dry. "It's a fight among good debaters," Gibson laughs. "There are others around doing nice, somber, intellectual debate. This is the show in which people are angry, outraged, steaming or feeling they've just had it. If Orin Hatch is ready to blow his stack he should come on INTERNIGHT!"

● ●

THE BIG SHOW

(Monday-Friday, 8 p.m.)
Keith Olbermann brings his characteristic acerbic commentary and dry wit to live interviews with major newsmakers and timely stories. Daily features deliver a snapshot of a significant out-of-the-headlines event and a tart look at current events' lighter side.

THE NEWS WITH BRIAN WILLIAMS

(Monday-Friday, 9 p.m.)
Emmy® Award-winning journalist Brian Williams anchors an hour long newscast for people who may have missed NBC NIGHTLY NEWS earlier in the day. Featuring interviews and dynamic reporting from NBC correspondents worldwide, the show offers viewers a comprehensive look at the day's top news stories.

TIME & AGAIN

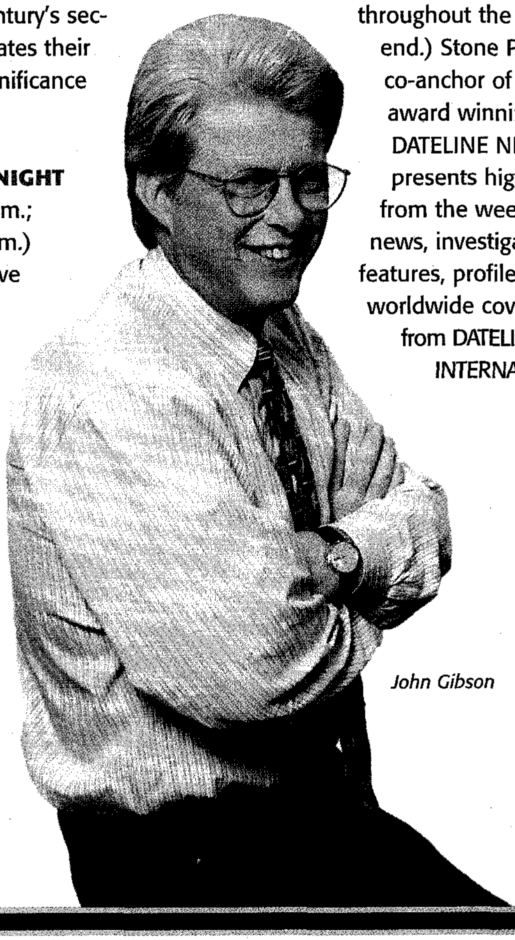
Monday-Thursday, 10 p.m.,
Sunday, 8 p.m.)
Capitalizing on NBC News' extensive archival footage, host Jane Pauley leads us on epic visual journeys through the pivotal and milestone events of the 20th century's second half, then illuminates their connection to and significance in today's world.

NEWSCHAT / INTERNIGHT

(Monday-Sunday, 5 p.m.;
& Monday-Friday, 7 p.m.)
The first truly interactive television show, NEWSCHAT offers viewer involvement by telephone, e-mail and through an ongoing MSNBC.com chat room. INTERNIGHT brings together NBC news personalities and correspondents with experts from politics, entertainment and everyday life for thought-provoking dialogue.

WEEKEND MAGAZINE

(Friday, 10 p.m., and throughout the weekend.) Stone Phillips, co-anchor of the award winning DATELINE NBC, presents highlights from the week's news, investigative features, profiles and worldwide coverage from DATELINE INTERNATIONAL.



John Gibson

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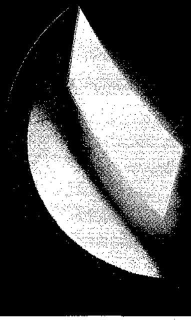
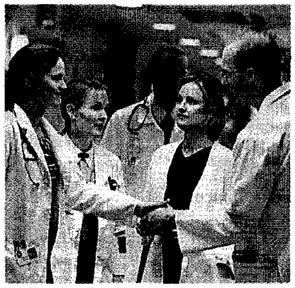


TNT SPOTLIGHT

THE NEW HOME FOR ER

All the ingredients for success are present – vivid, compassionate characters, a hectic, highly dramatic setting, compelling stories in which life itself often hangs precipitously by a thread. The result? ER, America's favorite television series, which now comes to TNT every evening Monday-Friday at 7 p.m. (et/pt).

No show in TV history has so compellingly captured emergency room drama. And now, viewers – who (the ratings indicate) can never get enough of Dr. Mark Greene, Dr. Douglas Ross, Carol Hathaway, and the rest of County General Hospital's dedicated Emergency Room staff – can immerse themselves in these medical heroes' challenges, ordeals, and triumphs.



Executive produced by Steven Spielberg and created by best-selling author Michael Crichton, ER is based on what Crichton has called, "the front lines of medicine." The show's focus is on the doctors, and it unfurls with a pace, rhythm, and point-of-view that produces dynamic stories and downright addictive viewing. As the recipient of numerous awards, including EMMYS®, Golden Globes, and Screen Actors Guild Awards, ER portrays medicine's least-paid, most-needed practicioners, functioning with the fewest resources, and under the most pressure, working to to save lives on a daily basis. It's enthralling drama – and medicine. Tuning in to TNT nightly at 7 p.m. will no doubt prove a potent antidote for run-of-the-mill television.

* * *

TNT ORIGINAL MOVIES

(Sunday, 8 p.m. & other days and times)
Original feature films with major Hollywood stars include LEGALESE, starring James Garner, Kathleen Turner, and Gina Gershon (Oct.); HOUDINI, starring Johnathon Schaech and Paul Sorvino (Dec.); HARD TIME, directed by and starring Burt Reynolds (Dec.), and PASSING GLORY, executive produced by Earvin "Magic" Johnson and Quincy Jones (Feb.).

NBA ON TNT

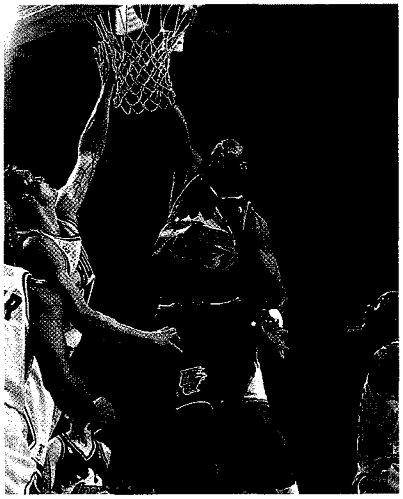
(Tuesday & Thursday, 8 p.m.)
TNT presents the most complete National Basketball Association coverage on network television – more than 50 regular season games, plus more than 30 prime time Playoff match-ups.

"NEW CLASSIC" MOVIES

(Evenings, 8 p.m. et/pt)
The best in recent blockbuster films, the ones destined to become today's classics. Great films like: THE SHAWSHANK REDEMPTION, TOP GUN, LETHAL WEAPON, A LEAGUE OF THEIR OWN, and THE LAST OF THE MOHICANS.

BABYLON 5

(Monday – Friday, 6 p.m. et/pt, & Wednesday, 8 p.m. et/pt)
Set in the 23rd Century, BABYLON 5 is a massive, self-sufficient space station that serves to bring together representatives from various races, both human and alien, to resolve their differences peacefully. BABYLON 5 is an EMMY® and Hugo Award-winning series starring Bruce Boxleitner and Tracy Scoggins.



NBA on TNT

WCW MONDAY NIGHT NITRO

(Monday, 8 p.m. et/pt)
It's the most popular live entertainment program on prime time television, and there's no telling what will happen when Pro wrestling's best clash every Monday night. But, with competitors like Hollywood Hogan, Bill Goldberg, Randy Savage, The Giant, and Sting, there will never be a dull moment!

NETWORK TV PREMIERE MOVIES

(Special times)
Major motion pictures make their commercial television debut on TNT: RUMBLE IN THE BRONX (Oct.), FARGO (Nov.), and, in 1999, SHINE, THE ENGLISH PATIENT, CONTACT, SPACE JAM, and Kenneth Branagh's HAMLET.

LIVE EVENTS & SPECIALS

(Special times)
With a roster that includes major entertainment specials, like last year's salute to Burt Bacharach, The Screen Actors Guild Awards, and the upcoming Secret KGB UFO Files, TNT's special events cover the full range of entertainment.

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VH1

VH1 SPOTLIGHT

ROCK'S BIOGRAPHY – HOW IT WAS BEHIND THE MUSIC

David Cassidy

"Only music can put you back in time, rekindle memories of your past, and create an emotional connection to your earlier, often formative, years," says Jeff Gaspin of VH1's hit show BEHIND THE MUSIC. "This show hits you on all fronts – it hits you emotionally, it hits you with insight and information, and it entertains."

Utilizing a dynamic mix of musical riffs, tightly edited interview segments, performance clips, and crisp narrative, Gaspin and his collaborators have created an eloquent, entertaining, and insightful documentary series that illuminates the lives – both short and legendary, and on- and off-stage – of musical artists.

Oh, just another rock & roll retrospective? Nope. This is different. Why? First – the storytelling. "These are not one-dimensional stories, they're multi-dimensional," says Gaspin. "And, while everybody goes through one or two of these ordeals in life, rock stars go through six or seven. They compact a lot of melodrama in a lifetime."

And, secondly – the music. This is one documentary series – probably the only documentary series – that's fueled by its music. Together, one or the other will get you: if your interest isn't piqued by the music, you'll become engrossed in the story; if the story doesn't do it, you'll be hooked by the music.

Upcoming BEHIND THE MUSIC installments focus on Stevie Nicks, Steppenwolfe, Marianne Faithful, Shania Twain, Motley Crue, Bette Midler, and others. "We're all over the musical map," exclaims Gaspin. "We're the history of music – that's what this series is becoming. Just about anybody is a potential subject."

● ●

ED SULLIVAN'S ROCK & ROLL CLASSICS
(Monday, 10 p.m.)
Twenty-seven years after Ed Sullivan hosted his last "really big shew," VH1 brings back the musical artists who defined a generation. Each half-hour contains approximately six classic songs from virtually all of pop music's greatest acts.

ROCK OF AGES/VINYL JUSTICE
(Tuesday, 9 and 9:30 p.m.)
Fast-paced, provocative ROCK OF AGES explores music videos and the diverse opinions they engender from people of all ages. Check out the on-site screening at schools, senior citizens centers, and in suburban homes. They elicit some wild and contrasting reactions. VINYL JUSTICE's music police – Barry Sobel and Wayne Brady – patrol for "hazardous music," busting people for odd musical tastes. They do "celebrity busts" and issue "moving violations" for far-out offenses like "playing hip-hop in a moving Volvo."

LEGENDS
(Wednesday, 10 p.m.)
The lives of the greatest musicians of our time – their triumphs and tragedies – are powerfully depicted through commanding narrative, personal photographs, and rare performance footage.

Eric Clapton on Legends

POP-UP VIDEO
(Thursday, 7:30 p.m.)
Take five of VH1's most popular music videos and inject them with pop-up "info-nuggets" (or graphical factoids), and the result is a combination of entertainment and fascinating behind-the-scenes information about how the videos were made, and the performers who made them.

ROCK & ROLL PICTURE SHOW
(Friday, 9 p.m.)
The only place where classic music movies are screened regularly. Among VH1's definitive collection – Woodstock, Led Zeppelin's "The Song Remains the Same," Pink Floyd's "The Wall," Tom Hanks' "That Thing That You Do" and "Telling Lies in America."

ROCK & ROLL JEOPARDY
(Saturday, 8 p.m.)
The all-time favorite TV game show format updated to test contestants' and viewers' mastery of rock & roll knowledge, hosted by Jeff Probst.

BEHIND THE MUSIC
(Sunday, 9 p.m.)
An intimate look into the personal lives of musical artists, as well as the provocative and often controversial issues and trends shaping the music world.

We're the STORIES BEHIND the MUSIC

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sheryl crow: storytellers

stevie nicks: behind the music

david bowie: legends

shania twain: behind the music

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VINYL JUSTICE Raiding your record collection...without a warrant.

ROCK of AGES VH1 Music First™ When it comes to rock video, everybody's a critic.

WATCH THIS FALL

VH1 Music First™

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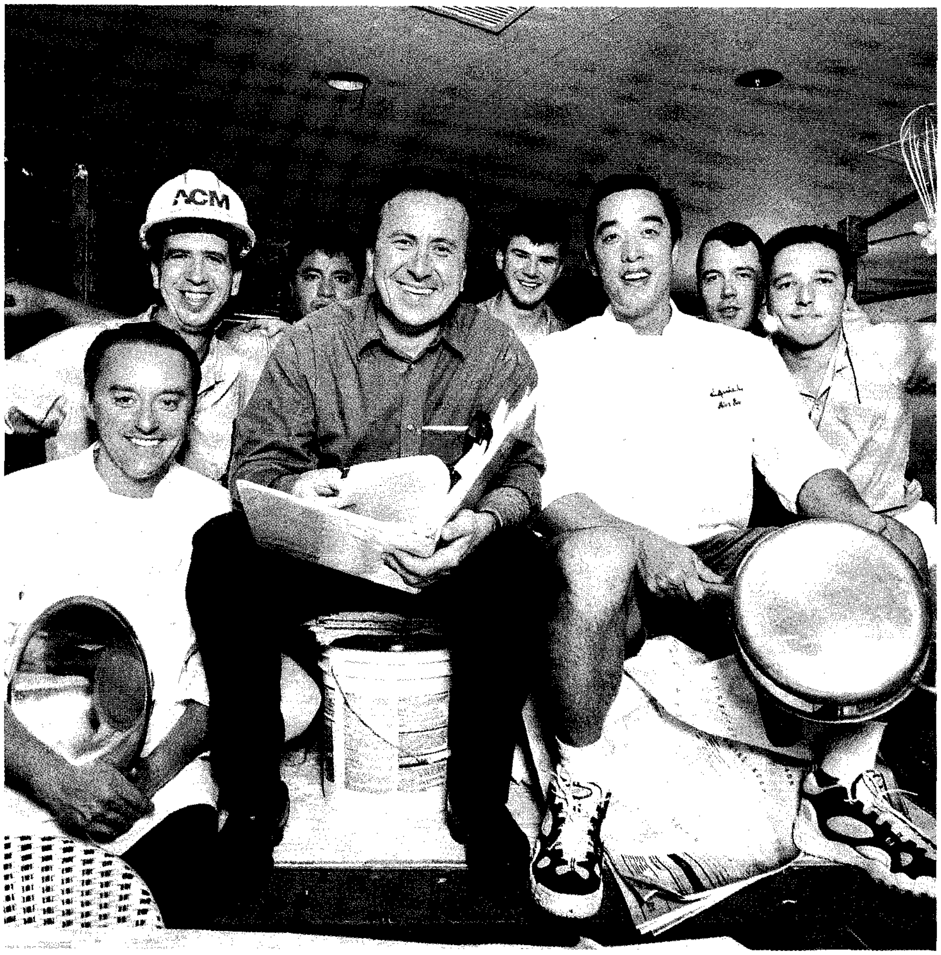
fall preview

Restaurants



WILL O' THE WHISK: Daniel Boulud (in blue shirt) and staff at the new café in his old digs.

- TAPAS ON VARICK
- DREW GOES UPTOWN
- SCOTTO GOES DOWN
- MAD. CRÊPES
- AND MORE >>

PHOTOGRAPH BY BERND AUERS

French in the Works

Daniel Boulud dares to unplug his four-star joint and start a casual "café." By Robin Raisfeld

IN ALL THE EXCITEMENT OVER RELOCATING his renowned French restaurant to the Mayfair Regent in early '99, you might expect Daniel Boulud to have spent the summer giddily pulling up roots at the Surrey Hotel. After all, he must have relished the prospect of escaping the cramped quarters he and his four-star kitchen had outgrown after five frenetic years. But instead, he has gutted the 85-seat dining room and plans to reopen in two weeks as Café Boulud. And even though it will be less expensive, more casual, and less classically French than its predecessor, don't call it an afterthought. If anything, the café is a *pre*-thought—or, as the chef puts it, "what I wanted Daniel to be, but it sort of got carried away." Now, instead of wishing on a

GIORGIO ARMANI
OCCHIALI

star (or four), he's hoping for some equilibrium. "I want to look straight ahead, instead of up, at achieving more."

Still, he might find it hard to contain himself. While Café Boulud is the chef's tip of the toque to the impromptu restaurant four generations of his family ran on their farm outside Lyons, where neighboring farmers and passersby convened at the communal table, this establishment will not fit anyone's definition of a café. Boulud honors, but still far surpasses, his agricultural legacy with his new menu, which he has arranged into categories inspired by what he artistically calls his "four muses": *la tradition* (classic French), *la saison* (seasonal fare), *le voyage* (the cuisines of other countries), and, most nostalgically, *le potager* (the vegetable garden). Boulud appealed to his mother for family recipes like civet de canard, and gratin of cardoons, but it's unlikely that the original Café Boulud ever served anything as elaborately conceived as lavender-crusted eggplant or warm artichoke pie with tomato confit and calamata olives, typical of the appetizers on his vegetable menu. Boulud has cannily preserved some of Daniel's most popular items, like his intensely flavored signature soups and the fragrant nine-herb ravioli. But he has also given himself and his longtime executive chef, Alex Lee (who will accompany him to the Mayfair in January, after they've had time to train a new chef), new territories to explore, especially in the *voyage* department, with its emphasis on the flavors of the Iberian peninsula. (Boulud plans to feature a different region every few months.)

Diners are just as free to improvise meals—for instance, to follow a sardine escabèche appetizer with an entrée of pigs' feet stuffed with root vegetables. Or to mix multinational side dishes like Spanish watercress-and-manchego empanadas with Italian white-truffle risotto or *tres français* gratin dauphinois. And it's hard to imagine another dessert menu where fluffy, egg-white-enriched crêpes soufflés appear alongside a pine-nut tart with sheep's-milk cheese and honey. The wine list, too, will reflect a more international bias, with French bottles making up an unchauvinistic 40 percent.

Boulud plans to offer lunch and dinner prix fixe menus at prices he estimates at 25 percent less than Daniel's. But despite the new informality, rendering jackets and ties an option rather than a requirement, there's no danger of anyone's mistaking the café for a cut-rate knockoff of Daniel. With entrées running $24 to $32 at lunch and $26 to $35 at dinner, this is still luxury dining. And the design, executed by Patrick Naggar, who's also overhauling the Mayfair space formerly occupied by Le Cirque, bears no resemblance to the ubiquitous slapdash bistro style of sponge-painted walls and angled antique mirrors.

"He's a great historian of art, architecture, and design," says Boulud, who liked Naggar's idea of visually revisiting what he calls "the cosmopolitan chic and modernism" of Paris in the thirties. Daniel regulars will not recognize the space, redone with cocoa upholstered banquettes, mahogany paneling, and such custom-made design features as rice-paper pendant lamps and polished-nickel sconces. Naggar has opened up the room and installed a hammered-nickel bar with stitched leather edges, where customers will now be able to dine. Boulud sold the old chairs and ordered new china, saving only the silver—"a little bit of the soul" of Daniel.

If his clientele come in search of something familiar, though, they won't have to settle on the cutlery. Despite Boulud's professed ambition to be, this time around, less unstintingly ambitious, his guests are certain to recognize the chef's God-is-in-the-details perfectionism, no matter the number of stars he's targeting. And they're not the only ones. Even before Café Boulud was built, when it existed nowhere but in his imagination, Scribner signed him to write *Café Boulud*, a cookbook based on the four muse-inspired menus that have yet to be tasted by anyone. Somehow, we're not entirely convinced that the man's capable of holding anything back.

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restaurants PREVIEW

FOR COMPETITIVE DINERS, BEING FIRST IS TANTAmount to being well fed, gaining admission to Bistro Du Jour as spiritually fulfilling as attaining the summit of Mount Everest. And for much the same reason: because it's there. Novelty—to the near-exclusion of quality and consistency—has become many a restaurant's biggest draw. But this year, in design terms at least, everything new is "olde" again. Pre-millennial jitters, perhaps, or fusion-induced fatigue, could explain why such mavens as Danny Meyer (at 11 Madison), Henry Meer (at City Hall), Buzzy O'Keeffe (at Grand Central Café), and Steve Tzolis (at the Tonic) are resorting, culinarily or aesthetically, to turn-of-the-century Manhattan. The thirties, too, are ripe for revival on both sides of the Atlantic: While Raoul's uptown offspring Seppi's takes its design cues from Depression-era New York, Daniel Boulud's new Café reflects prewar Paris. Despite the increasing prevalence of throwbacks like Delmonico steaks and oyster pan roasts, cutting-edge cuisine is not so much endangered as evolving, with Pan-Asian losing ground to Pan-Latino, the new culinary current flowing from South America to the Upper West Side. The season's other unexpected geographic development is the explosion of lower Madison Avenue as a dining destination, a phenomenon that could restore TriBeCa traffic patterns to their pre-eighties torpor. That is, if Nobu weren't expanding into the space next door, restoring hope to legions of shut-out sushivores. Diners, take your marks.

Lower Manhattan

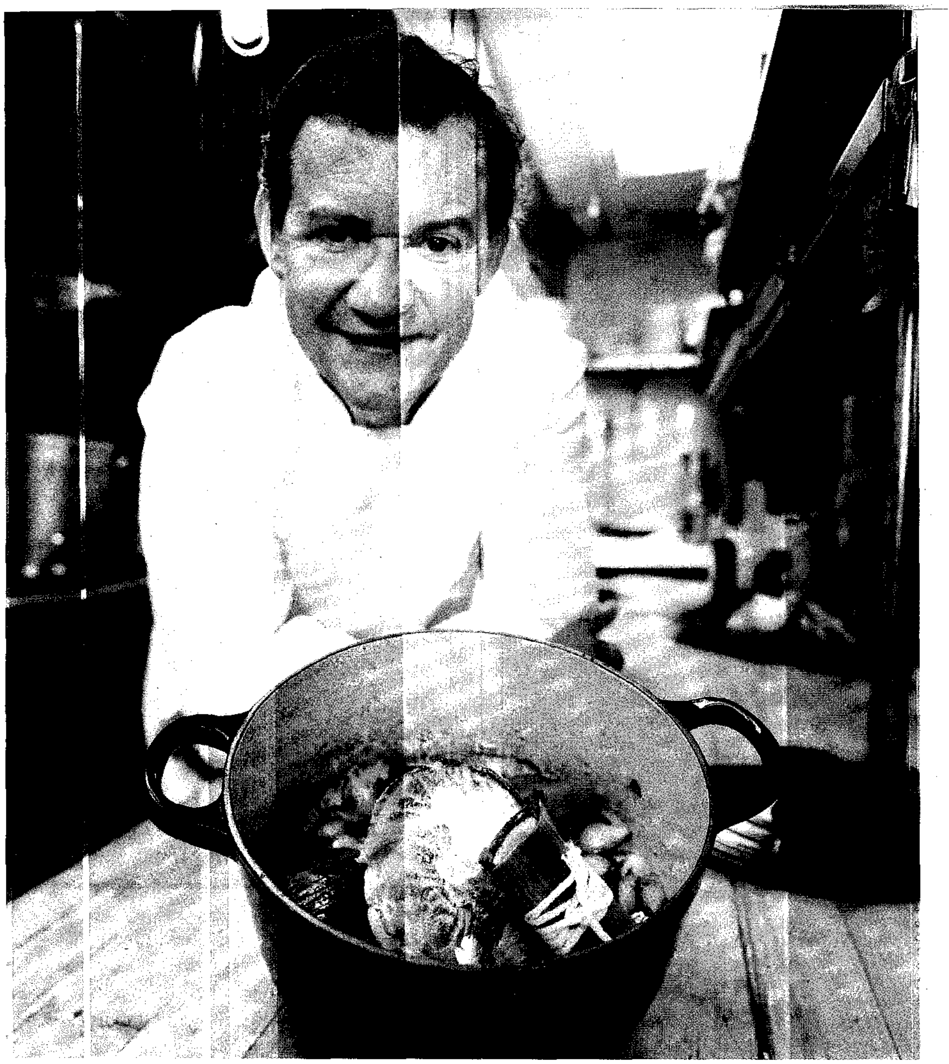
Guy Reuge FOR FIFTEEN YEARS, THE GASTRONOMES of Long Island's North Shore have had Normandy-born chef Guy Reuge and his award-winning French restaurant Mirabelle all to themselves. But now Reuge, whose résumé includes sous-chef stints at La Tulipe and Le Cygne, re-enters the Manhattan food fray with uptown impresario Nello Balan. Reuge's unadulterated Gallic fare, devoid of today's ubiquitous Asian and Latin-American influences, will include dishes like brioche filled with duck mignardises, and pavé of beef in a pool of red wine and port with pan-seared gratin of turnips, marrow bone, and Brittany sea salt. *179 Franklin Street; no phone yet; late November.*

Nextdoor Nobu An anomaly in this fickle foodie town, four-year-old Nobu is as famous for its disconcertingly unavailable reservations as for Nobu Matsuhisa's stunning, South American–inflected Japanese creations. Which is why we're so happy to hear that he—along with partners Drew Nieporent and Robert De Niro—is annexing the space next door for a more casual, late-night dining room and take-out shop. *105 Hudson Street; no phone yet; mid-September.*

Bayard's Having lent much-needed culinary credibility to the West Village, chef Luc Dendievel (of Le Zoo and Waterloo Brasserie) cracks another restaurant wasteland, this time in collaboration with the Harry's of Hanover clan, who are building a fine French dining room on the fourth floor of the landmark India House. Dendievel will do justice to the elaborate décor with dishes like whole-duck foie gras terrine marinated in sweet Vouvray, and gigotin of monkfish wrapped in potato with shiitakes and glazed shallots. *1 Hanover Square; 514-9454; mid-October.*

Cipriani Wall Street Phase two of the Cipriani family's ambitious expansion scheme includes the opening of a luxury hotel in the former New York Custom House, with a branch of Venice's fabled Harry's Bar dispensing Bellinis by the barrelful all day long and a terrace from which the money men can monitor the worker bees. The "Wall Street breakfast" has power written all over it. *55 Wall Street; 797-9255; late September.*

City Hall Henry Meer thinks big. Unsatisfied with owning just one successful downtown restaurant (SoHo's Cub Room), he took



POT LUCK: Guy Reuge bets on the city.

over 131 Duane last year after its management internally combusted. Then he took over the adjacent Indian restaurant and, with an assist from architect Larry Bogdanow, is transforming the 10,000-square-foot space into a warren of atmospheric, Old New York–inspired rooms, all ensconced behind a landmarked 1863 neoclassic façade. Meer's menu is market-driven New American, with a focus on fresh shellfish and such out-of-the-ordinary, nostalgic noshes as barrel herring served three ways—pickled, creamed, and dilled—with fingerling-potato salad, a blue-cheese-slathered Delmonico steak, and rice-pudding cheesecake. *131 Duane Street; 227-7777; October 1.*

SOHO

Vandam FREDERICK LESORT (THE LEMON, JOUR et Nuit) reinvents the space he once ran as Buddha Bar as a French–South American restaurant, complete with a tapas menu and the sort of carousing, wee-hours feel we've come to expect from one of the deans of downtown nightlife. *150 Varick Street; 352-9090; mid-October.*

Rose Hall Caribbean Bar & Restaurant Partners Dale Linton and Scott Gordon Somers have teamed up to create their own West Indian oasis, named for a notorious plantation on the northern coast of Jamaica. The menu, supervised by consultant (and Alva chef) Aaron Bashy, will meld Cuban and Caribbean flavors in dishes like spicy pumpkin soup with cassava chips, braised oxtail with gigante white beans and fresh thyme, and—riffing on a hometown snack—a smoked-marlin plate with capers, red onion, and coco bread. *140 West Houston Street; 995-2877; late-October.*

Cafe Habana When the owners of Rialto heard that the shuttered Bella's coffee shop down the street was about to become a Laundromat, they embarked on a rescue mission. Regulars will rejoice to discover that nothing very much (except for the food and drink, featuring Latin American specialties and classic Cuban cocktails, like mojitos) has changed. The luncheonette counter will still be haunted by the ghosts of Eric Bogosian and other downtown luminaries who fueled their imagination on grease and caffeine. Breakfast, it goes without saying, will be served. *17 Prince Street; 625-2001; September 20.*

NOHO

Bop IT BECOMES INCREASINGLY APPARENT THAT Brad Kelley will not stop until he masters every Asian culinary idiom, from Shanghai-esque noodle parlor (Kelly & Ping) to Thai (Kin Khao) to his current obsession, Korean cuisine. A trial run in a small SoHo storefront proved so successful that he's transplanted the entire concept to a larger, duplex space with 140 seats and the sort of tabletop grills that allow the participatory diner to, if not quite cook his own goose, then at least barbecue his own beef. *325 Bowery; 254-7887; September 22.*

East Village

Casimir THE MANAGER FROM JULES AND THE owner of The Elephant hope their combined East Village experience will improve the luck of this Alphabet City spot that used to be Hotel Galvez. Instead of Mexican food and live music, look for French bistro fare and an adjacent lounge. *103 Avenue B, near 7th Street; no phone yet; late September.*

Radio Perfecto From the folks who brought us eighties hit Amsterdam Bar & Rotisserie, and current hit Opaline, come more cheap chicken dinners—$10 with salad and hand-cut Belgian fries—plus empanadas and Argentine steak, to be had either in the year-round garden or in the dining room, which will be decorated with vintage Bakelite radios and, inexplicably, power-drill wall sconces. *190 Avenue B, near 11th Street; 477-3366; late September.*

West Village

Campo MAYBE THERE'S ONLY SO MUCH QUAINT Americana a guy can take before he runs for the border. Certainly, as executive chef of Sarabeth's for the past nine years, Steven Picker's flipped and whipped his fair share of buttermilk hotcakes and Goldilox omelets. Which might explain the whiff of exoticism in his solo venture, featuring such "rustic dishes from North and Latin America" as empanada de yuca, mole verde de Oaxaca, sancocho (chicken-and-potato stew), and sliced grilled skirt steak with Cheddar mashed potatoes. *89 Greenwich Avenue; 691-8080; September 10.*

L-Ray Southern ghosts must be lurking at the site of the old Texarkana, which is reborn this month as a "Gulf Rim" bistro. This new appellation, as conceived by owners Fernando Saralegui and Steven Abramowitz (both of Alva) and perpetrated by chef Aaron Sanchez (son of Zarela's Zarela Martinez), is a blend of Cuban, Louisianan, Texan, and Mexican fare, from oxtail enchiladas and charcoaled T-bone steak to gumbo and the Cuban Reuben. *64 West 10th Street; 505-7777; September 21.*

Chelsea

The Tonic THE OWNERS OF THE LONG-RUNNING Periyali and Il Cantinori have assembled a dream team of talent, snagging chef Chris Gesualdi from Montrachet and master sommelier and managing partner Scott Carney from Gotham Bar & Grill. In the manner popularized first by Gramercy Tavern, and more recently by Cena, the premises have been divided into a formal dining room and a more casual café—which, wouldn't you know, they're calling the Tavern—with lower prices and a sepa-

Photograph by Bernd Auers.

restaurants PREVIEW

rate menu. Gesualdi's new-American menu incorporates global and regional influences in dishes like Reggiano-crusted black bass with Swiss chard and sweet-pepper relish, Maryland lump-crab cakes with white port and pink grapefruit, and Chinese five-spice Muscovy duck with ginger and baby bok choy. *108 West 18th Street; 929-9755; early October.*

Markt Truly a fish out of water, this Belgian brasserie emerges from the ashes of a wholesale fish market in the meatpacking district. But instead of aping the sleek, minimalist lines of compatriot precursors like Waterloo, the owners of this mostly seafood restaurant are going for the look of a Brussels Balthazar, courtesy of a 150-year-old bar, 200-year-old tiles, and imported antiques. Mussels, fries, lobster, and oysters are a notable departure from the owners' resolutely Italianate Osteria al Doge and Osteria Laguna. *401 West 14th Street; 727-3314; late October.*

Gramercy/Lower Madison

Eleven Madison Park THE FIRST HALF OF DANNY Meyer's paired restaurant venture in the old MetLife building looming over Madison Square Park will feature what Meyer and his minions are creatively calling "New York cuisine with a French soul." For the uninitiated, this translates into concoctions like rabbit-and-morel terrine with pistachios and ramps, Roquefort soufflé with toasted walnuts, and chanterelle salad with vacherin. The $350 million renovation of the 1929 Deco building will be enhanced by the thoughtful work of designer Peter Bentel and his brother Paul, who masterminded the colonial gravitas of Gramercy Tavern. And Meyer plans to develop a wine program to rival those at Gramercy and Union Square Cafe, with three dozen by-the-glass selections listed on a board at the wine bar. *11 Madison Avenue, near 24th Street; 889-0905; late September.*

Tabla The idea of Indian-spiced American cuisine might seem a stretch for Meyer, but not when you consider that his partner, Union Square Cafe executive chef Michael Romano, has been running subcontinental specials for the past couple of years, testing the waters for this revolutionary new concept. They hired chef Floyd Cardoz away from Lespinasse to orchestrate a newfangled fusion menu of coriander-infused tomato soup with goat's-milk yogurt and nan croutons, seared quail with fennel and spicy grape chutney, and tandoori-roasted rabbit with mustard greens. Bakery junkies will find permanent seats at the Bread Bar, where such innovations as tandoori-baked cornmeal-honey-and-buckwheat paratha and horseradish nan will be served with seasonal chutneys of Greenmarket fruits and vegetables. *11 Madison Avenue, at 25th Street; 889-0667; mid-October.*

Scopa Chef Vincent Scotto brings the oversize grilled pizzas and lush pastas he made famous at Fresco to that nondescript stretch of Madison Avenue that's making a bid this fall to achieve the high-end-dining reputation of its Gramercy and Flatiron neighbors. Scotto will have no trouble luring fans northward with his daily-changing menu of ten fish and meat entrées grilled or roasted in the wood-burning oven. An adjacent takeout shop, stocked with sandwiches, soups, a salumeria, individual lasagnas, bread salads, and prepared entrées, plus the requisite oils and vinegars, will give Manhattanites even less incentive to find out if their kitchen appliances actually work. *79 Madison Avenue, near 28th Street; 686-8787; November (Scopa To Go opens September 28).*

Veritas Next month, without much warning, Gramercy's popular Da Vittorio will give way to a new restaurant from the team that brought Chelsea's equally acclaimed Luma into that neighborhood's fine-dining wasteland a decade ago. Co-owner Gino Diaferia finally conceded that Luma wasn't the perfect fit for west Chelsea and decided to re-create its spirit in plusher, more commodious surroundings, where the contemporary American menu will be complemented by an extensive wine list. Executive chef and co-owner Scott Bryan will offer more expensive ingredients like lobster, caviar, and black sea bass while incorporating Asian influences in dishes like shrimp napoleon with spinach, taro-root chips, and curry emulsion. *43 East 20th Street; no phone yet; October 15.*

Midtown East

Heartbeat FROM THIS NEW COLLABORATION OF designer David Rockwell, restaurateur Drew Nieporent, and chef Michel Nischan comes a groundbreakingly creative—for a hotel restaurant, at least—approach to healthful, organic cooking. Located inside the W New York, the $80 million hotel that's replacing the old Doral Inn, the restaurant will reflect Nischan's philosophy that when you use perfectly ripe, high-quality ingredients, you don't need to do a lot with them. And you don't need butter at all. He's keen on poaching, and deriving flavor from pure vegetable juices heightened by reduction. Of course, aside from seared miso-rubbed salmon with a sugar-snap-and-English-pea sauce, and mustard-seared organic pork tenderloin over rutabaga and golden-beet glacé, he'll also put together a killer comfort-food room-service menu, and he promises not to mess too much with the sanctity of dessert. *541 Lexington Avenue, at 49th Street; no phone yet. November.*

Metrazur Perhaps because he can't be everywhere at once, Matthew Kenney has appointed talented chef Seen Lippert (Across the Street, Chez Panisse) to run his Grand Central operation. Named for the French railroad that skirts the Riviera, this latest Kenney venture indulges his passion for all things Mediterranean while incorporating a Panissean devotion to seasonal, organic produce. Lippert's menu features rotisserie-roasted meats, carpaccios, terrines, and, from the raw bar, a selection of spiced tartares, ceviches, and fruits de mer. *Grand Central Terminal, East Balcony; no phone yet; late November.*

SPROUTS' HONOR: Ragôut of braised summer vegetables at The Tonic.

Grand Central Cafe (a.k.a. Buzzy's) Before anyone even conceived of a Michael Jordan steakhouse or a commuter's Cipriani, Michael "Buzzy" O'Keeffe had a near-monopoly on Grand Central dining with his popular balcony café. Since his displacement, he hasn't gone far—just across the street, in fact, where he's opening an Old New York–style saloon with all-day service and 200 seats. The unlikely location, inside the Pershing Square arch, will house a bar, a fireplace, original clocks from the terminal, and train-arrival-and-departure monitors. O'Keeffe (who also runs the River Cafe and Water Club) will bring back his signature chicken potpie, along with such classic Americana as chili, rice pudding, and roast chicken. *90 East 42nd Street; no phone yet; late October.*

Scarabée Chef Joe Fortunato melds the Mediterranean accents he mastered at Layla with contemporary French fare at this Turtle Bay newcomer opened by the managing partner from Chelsea Bistro. Besides regular menu items like terrine of port-glazed foie gras with confit of lady apples and toasted brioche,

Photograph by Kenneth Chen.

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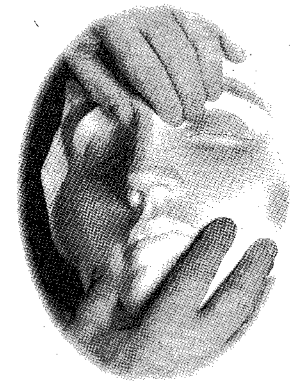

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herb-crusted halibut with morels and fava beans in sweet-pea broth, and pomegranate-glazed salmon with curried couscous and citrus-tahini vinaigrette, Fortunato will offer daily Med-Rim specials. But as befits a young American chef, his versions of couscous, cassoulet, and paella will be more interpretive than authentic. *230 East 51st Street; 758-6633; late September.*

Midtown West

Seppi's FEW RESTAURANTS ARE AS COMFORTABLY ingrained in the fabric of their neighborhood as SoHo's dark, sexy Raoul's. But this fall, owner Serge Raoul and his partners aspire to "bring some of the downtown craziness uptown" to Le Parker Meridien, where they're opening an Alsatian bistro named for Serge's father. The hotel's sleek opulence is sure to be offset by such transplanted details as the painted-tin ceiling and walls, the vintage cash register, the antique stove, and the fish tank—not to mention the palm reader. *123 West 56th Street; 708-7444; mid-October.*

Upper East

Celadon EDMUND CHOI HAS BEEN FEEDING THE Upper East Side for years from his gourmet takeout shop, Marché Madison, but now he's taken his nurturing role one step further. He's annexed the two-story space that once housed Portico Kids for his all-day restaurant, where he's planning to serve breakfast (think crêpes with ginger-infused plum salsa and Oriental breakfast buns), lunch, and tea service on the ground floor. Larry Bogdanow's design features a grand staircase leading up to the colorful dining room with an open kitchen and bar. Consulting chef Tadashi Ono (La Caravelle) incorporates Californian and Asian influences in dishes like homemade ravioli stuffed with lobster and shiitakes. *1167 Madison Avenue, near 86th Street; no phone yet; early December.*

Z Bar The competition among the Upper East Side's gourmet megamarkets grows even stiffer this fall when Eli Zabar opens his second Vinegar Factory, which he's decided to name Eli's Manhattan, after, one assumes, his distinctive worldview. The atriumlike space will open first for breakfast and lunch only but will expand to eventually include adjacent stations for tapas, sushi, and a coffee bar, plus two dinner menus (prix fixe and market-driven). *1411 Third Avenue, at 80th Street; no phone yet; early November.*

Bolivar Arizona 206 had a good long run, anchoring the corner opposite Bloomingdale's—along with the adjacent Yellowfingers and Contrapunto—and feeding pre-and-post-movie hordes its exalted southwestern fare. Now the neighborhood gets a new restaurant—named for the Venezuelan revolutionary who led rebellions throughout Latin America—and the menu a new, commensurate wanderlust. Flavors and ingredients from Peru, Chile, Brazil, and Argentina combine in dishes like halibut ceviche, sautéed shrimp in yuca-saffron sauce, and lobster chowder with corn and queso blanco. *206 East 60th Street; 838-0440; late September.*

Unicom Contrapunto and Yellowfingers get merged into one strangely corporate-sounding Mediterranean restaurant, with separate menus for each floor, an island bar, and a sidewalk café. *200 East 60th Street; 751-8615; November 1.*

Café Boulud Haute haunt Daniel gets a makeover and a new menu, and ditches the dress code. (See story above.) *20 East 76th Street; 772-2600; September 22.*

Upper West

Ruby Foo's Dim Sum and Sushi Palace TAKING a break from populating Manhattan with his sleek, overbooked fish houses, Stephen Hanson this time converts what was a seafood restaurant (Mad Fish) into a pan-Asian palace. With consultants like Barry Wine (Quilted Giraffe) and James Chew (Typhoon and Vong), he's set a high standard for the eclectic menu, which is approximately half sushi and half a compendium of Chinese, Japanese, and Thai dishes, with dim sum available at lunch and on weekends. *2182 Broadway, at 77th Street; 724-6700; November 1.*

Spazzia The TriBeCa team behind Spartina restaurant bring their signature grilled pizzas, handmade stuffed pastas, and rustic, Mediterranean fish dishes to the Upper West Side, saving many devotees a very long cab ride. *366 Columbus Avenue, at 77th Street; no phone yet; November.*

Calle Ocho The conversion of Main Street by its owners to a pan-Latino restaurant could augur an end to our national romance with carbo-saturated comfort food, or a renewed interest in tropical drinks. Either way, this mid-priced newcomer promises to do for Caribbean and South American cuisine what the owners' Rain did for pan-Asian: substitute playful interpretations for strict authenticity. Sample entrées include roasted lobster with coconut-and-roasted-pepper salsa, escabiche of pork loin with black beans and roasted-corn cakes, and seared salmon with passion-fruit vinaigrette and fried plantains. *446 Columbus Avenue, near 81st Street; 873-5025; early December*

Brooklyn

Harvest East DAVID SCHNEIDER SWITCHES CULINARY direction with his 50-seat pan-Asian noodle shop and sake bar just down the street from his wholeheartedly domestic Harvest restaurant in Cobble Hill. *242 Court Street, near Kane Street; 718-254-9375; mid-October.*

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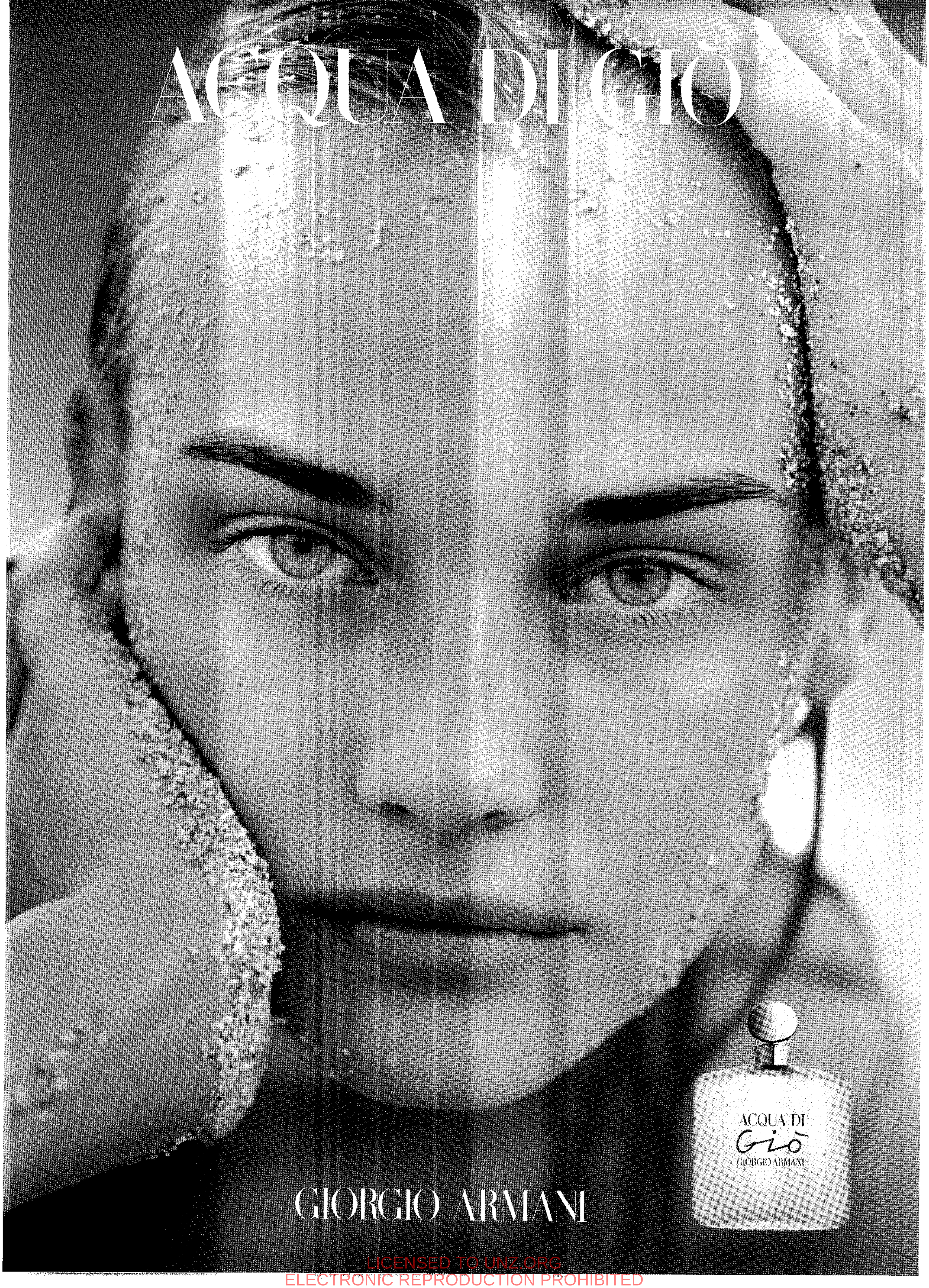
shopping

BARKING MOD: Outtakes from Alberta Ferretti's fall collection.

Emerging Markets

Prada is propagated, and a Ferretti flagship sets sail.

By Ondine Cohane and Sarah Bernard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IN CASE YOU WERE AFRAID THAT NEW York had been permanently transformed into a suburban mall, this season's Italian invasion offers hope (and an appealing alternative to the banal) with subdued but fittingly glamorous destinations. Mediterranean superstars like Giorgio Armani and Gianni Versace first raised the bar two years ago when they unveiled luxe Manhattan flagships and hosted celebrity-studded megaparties, and Italian designers continue to arrive and expand their existing boutiques this fall—all with an emphasis on perfectly groomed elegance and décor straight out of the Piazza del Popolo. **Philosophy di Alberta Ferretti** (452 West Broadway) carries the designer's secondary line (for younger women) and invokes an illuminated Renaissance theater. Designed by David Ling, the three-story glass storefront with skylights, a sloped glass floor, and water running underneath is the perfect backdrop for Ferretti's feminine and sexy garb—that was her dress more or less painted on Gretchen Mol's 3-D form on the cover of *Vanity Fair.* Uptown at Fifth Avenue and 51st Street, Giorgio Armani has just slid open a 6,500-pound, 33-foot stainless-steel door to unveil his second **A/X Armani Exchange** store in Manhattan. Inside, the 10,000-square-foot space creates the feeling of an open Italian marketplace, with sandstone floors reminiscent of cobblestones and high, arched ceilings. Opposite Trump Tower, **Prada** (724 Fifth Avenue) will open an ambitious third boutique on September 12, near its 57th Street predecessor, complete with signature bags, streamlined shoes, and understated classic clothing set against a pale-green interior. The first Prada sport boutique takes over the old Comme des Garçons locale on Wooster Street in late September and will carry clothing and accessories for skiing, hiking, and snowboarding—for conquering the outdoors in style. Farther uptown, the MaxMara group's **Marina Rinaldi** (800 Madison Avenue), a label that caters to sizes 10 to 22, opens its first U.S. boutique. And finally, **Malo** is commandeering its second spot in the Big Apple (125 Wooster Street), with staples like classic multi-ply cashmere V-neck sweaters, merino-wool polo shirts, and other essentials for a frosty Milan winter—or at least a frosty Milan winter of the mind.

It's Easy Being Preened

New salons and boutiques make keeping up appearances a breeze.

WHILE YOU'RE SAMPLING THE NEXT WAVE OF WOOLEN SWEATERS AND CASHMERE coats, don't forget to treat yourself to the latest crop of beauty superstores or drop by a newly upgraded spa for some scheduled relaxation. • Shiseido recently installed its megastore, **5S,** on what's now become the city's "beauty mile," at 98 Prince Street. The shop offers an unusually user-friendly environment for customers to sample the 215 products in its new line. "Mingle tables," where customers can share their beauty secrets, are provided, and in a groundbreaking move, so is a sink. Just around the corner, at 555 Broadway, **Sephora,** a fragrance-and-makeup mecca, has arrived from France. The cavernous 9,000-square-foot space has done away with barricadelike counters and spritzer-wielding store clerks. Fragrances are organized conveniently into "best-sellers," products are arranged according to areas of the body (face, hair, eyes), and lipsticks are displayed in 365 rainbow hues.

EVENING SHADES: Eye shadow and blush from 5S.

Bliss (568 Broadway) has grown an entire second level, complete with a men's locker room and lounge, and expanded its service menu to include ever more alluring techniques like the Minty Mud Mummy Mask, a full-body facial treatment, and the Mud Puddle Pedicure, a perfect respite for the high-powered, or high-heeled, shopper. **Carapan** (5 West 16th Street), the Southwest-themed urban spa, has just added new treatment rooms and a sauna to its list of indulgences. The soothing heat enhances the effects of oils used during treatment, by allowing deeper penetration into the skin.

Farther uptown—and not just door-to-door anymore—**Avon Centre,** a four-floor "image center spa and salon," is slated to open in early November at Trump Tower. The 20,000-square-foot space will include a retail showcase so city dwellers can cart home Skin-So-Soft by the armload. The salon and spa feature requisite services like facials, botanical peels, and seaweed wraps for both men and women as well as yoga classes and guest "wellness" lectures.

Arrojo Cutler (115 East 57th Street), the city's latest Aveda Concept Salon, headed up by two star hairdressers previously from Bumble and Bumble, will kick off its reign as the midtown outpost for all Aveda products from makeup to "Shades of Enlightenment" blonding color treatments when renovations are completed early this month.

Frédéric Fekkai & Co. will open its first boutique (874 Madison Avenue, between 71st and 72nd Streets) at the end of September. The intimate 350-square-foot shop will sell Fekkai's full line of products for hair care and skin care, as well as a brand-new accessories collection.

S.B. AND O.C.

Photograph by Joshua McHugh.

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Uptown

NOW UPPER EAST SIDERS WON'T HAVE TO TREK downtown or book a flight on Alitalia to overstock on irresistible Florentine stationery. In early October, **Kate's Paperie** will open a 5,500-square-foot store at 1282 Third Avenue (between 73rd and 74th Streets). Architect Alfredo De Vido has designed a new façade of illuminated Japanese paper, but inside you can find the familiar trademark products, like photo albums and journals, as well as consulting services for printing and wrapping.

With a successful West Side outpost and a national catalogue, the duo behind **Olive & Bette's** (1070 Madison Avenue, near 81st Street) have now opened an East Side counterpart. In addition to their own collection of girly lingerie (daisy-trimmed and the like), they carry the requisite labels for New York fashionistas—clothing and accessories by Jussara Lee, Jill Stuart, Pixie Yates, Vivienne Tam, Frou, and Theory.

Gracious Home, the housewares mecca for hardware, decorative lighting, and bedding and bath items, is turning its sights across the park to Broadway and 67th Street. The West Side locale has the same family-owned feeling and carries the same essential brands, like Palais Royal, Miele, Krups, Calphalon, and Omnia.

After a year's success in its SoHo location, **Sean** (224 Columbus Avenue, near 70th Street) is opening a second boutique uptown on October 1, and will carry the same selection of Emile Lafaurie men's shirts, suits, and pants for the Wall Street trader or the up-and-coming publishing baron.

Midtown

DONNA KARAN IS FINALLY JOINING THE RANKS of her elite competitors and constructing a **DKNY** flagship store at 655 Madison Avenue (between 60th and 61st Streets) in early 1999. The 16,700-square-foot space will carry minimalist urban uniforms for women as well as unisex items for those precocious designer-only private-school kids, and a line of DKNY-tailored clothing for men will be making its debut.

Once the NBA made America "love that game," it was only a matter of time before basketball would follow in the steps of Disney, MGM, and Coke and set up stores to sell all

NBA...THE STORE

HOOP DREAMS: *The NBA store on Fifth Avenue.*

Photograph by Steven Freeman.

NEW YORK

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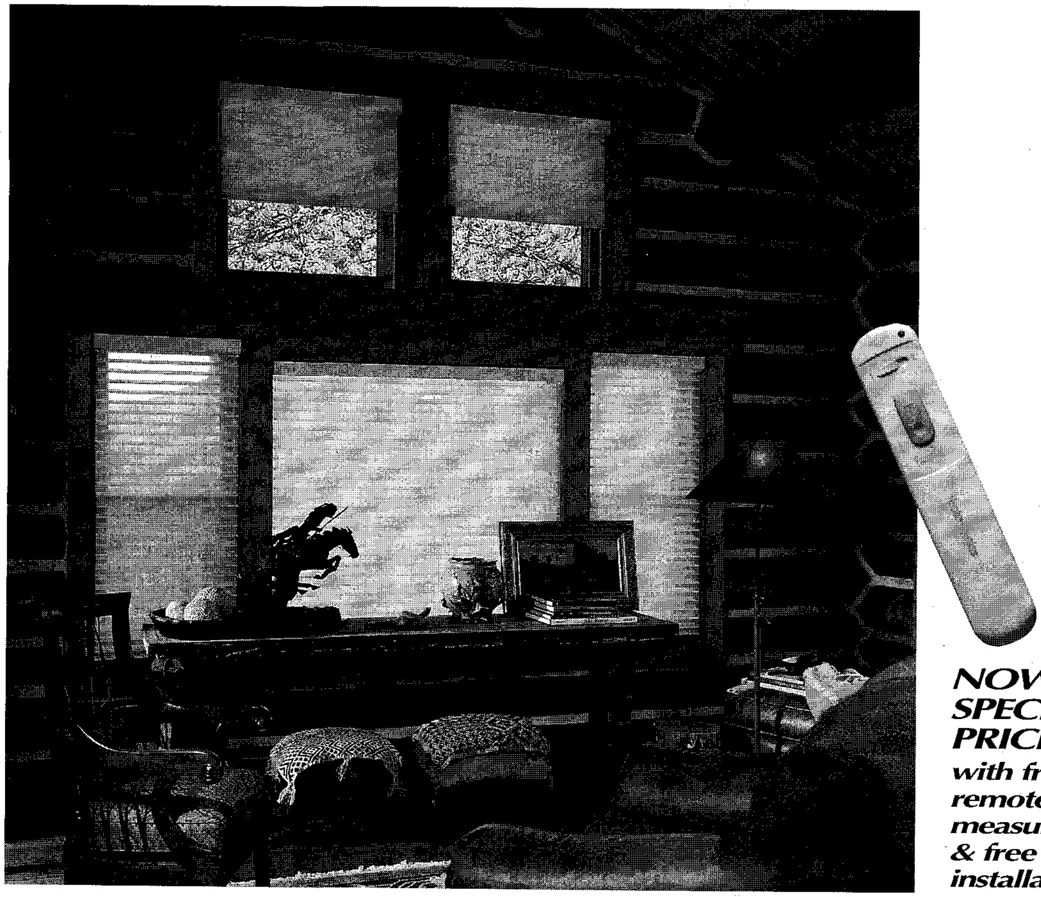

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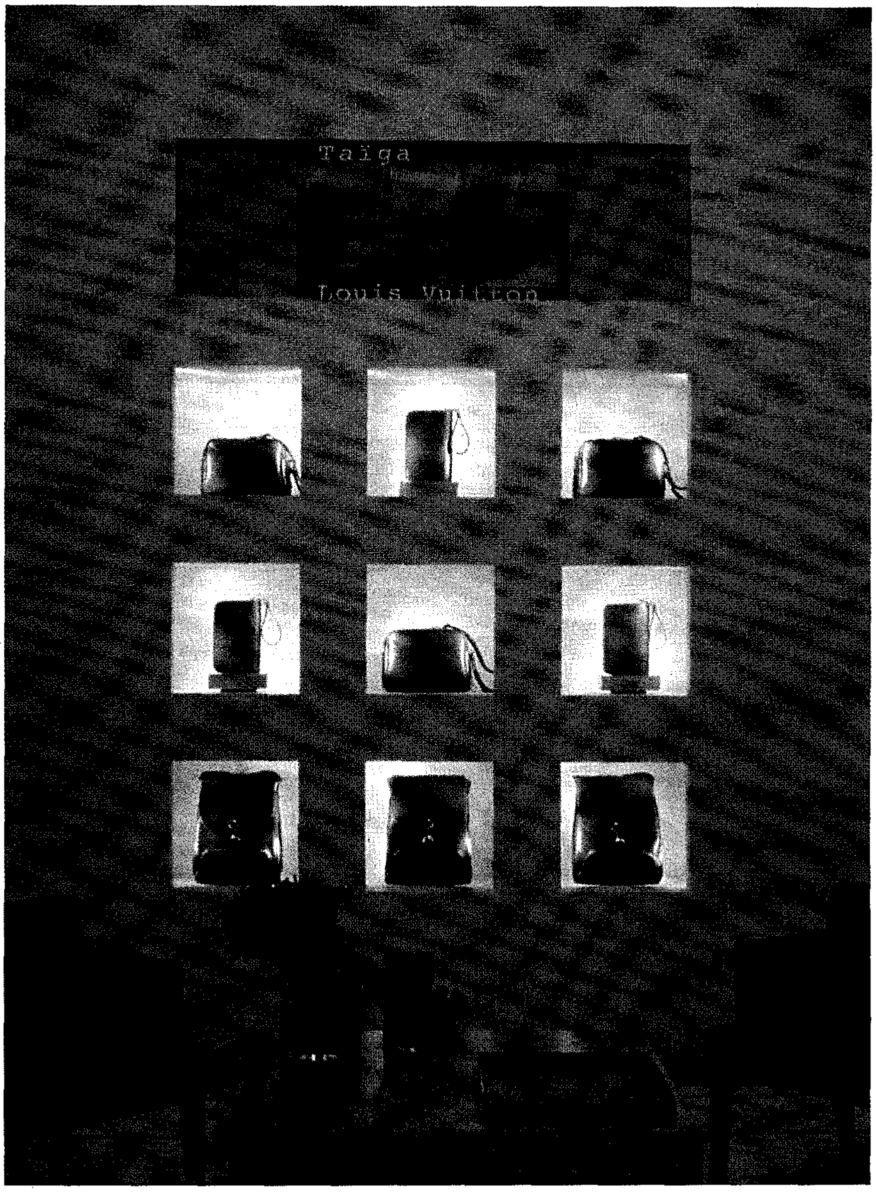

LUXE LUGGAGE: Louis Vuitton's SoHo store is modeled after its Parisian cousin.

shopping PREVIEW

sorts of logo-ized stuff. Opening mid-September, **The NBA Store** (666 Fifth Avenue, at 52nd Street) is a virtual shrine to hoops: a three-story, 35,000-square-foot giant (why would we expect anything small-scale?) that will carry every imaginable licensing concept, from John Starks's on-court apparel to a chip-'n'-dip set for TV snacks. Dennis Rodman hair dye, perhaps? TV screens will show live games and highlights. There's even a half-court in case you need to try out your new Air Jordans.

For the frantic midtown shopper using lunch hour to search for that perfect gift, look no further than **Movado: The Store,** which hits Rockefeller Center this month. The opening heralds the launch of a new collection expanding upon the aesthetic of the Museum Watch. Necklaces, bracelets, and engagement rings that run as much as $10,000 represent the high end of the merchandise; decorative glass and silver essentials for home can reach $5,500; and desk accessories, like a devilishly un-nineties personalized ashtray, are a more affordable $100 to $495.

Fresh from *Seinfeld,* **J. Peterman** touches down on 42nd Street in October. Until now, the travel-inspired merchandise (leather journals for noting what big game you saw on safari, etc.) was exclusively mail-order, but soon you'll be able to grab a multi-pocket vest on your way to catching the 4:08 to Darien out of Grand Central.

Brooks Brothers, the perennial choice for men looking for classic boxers, shirts, and suits (so what-your-dad-wears that it's newly hip), is opening a new floor on September 15. Designed by architect Barbara Barry, it will

Photograph courtesy of Louis Vuitton.

house the hand-tailored collection, including custom-, made-to-measure, and ready-to-wear tailored clothing as well as shoes, sportswear, and furnishings. A coffee bar will be open for gentlemen who need respite from being measured. In early 1999, the Brothers will open a whole new store on Fifth Avenue.

J.P. Tod, the hugely popular line of handbags and shoes designed by Diego Della Valle, has just installed an in-store handbag boutique at Bergdorf Goodman (754 Fifth Avenue, at 58th Street). In addition to the bag collection—featuring the status symbols in vacchetta leather, crocodile and python—the first-floor space will carry wallets, agendas, passport holders, and belts. On September 10, Mr. Della Valle will even be available to help you order your very own "fantasy" bag.

Downtown

Jill Stuart, WHO HAS TWO FLAGSHIPS IN JAPAN, IS opening her debut store in the U.S. in mid-September (100 Greene Street). In addition to carrying her dresses, which have a cult following, the new shop will have shoes, handbags, a weekend collection, and, soon, a children's line.

La Petite Coquette (51 University Place), the tiny lingerie boutique favored by young Greenwich Village brides-to-be, is thankfully doubling in size. An expanded lower level will house its signature-collection bras and panties as well as favorites from the likes of La Perla and Cotton Club. Upstairs, the entry level will showcase floor-length chemises, silk half-slips, and starlet-style maribou slippers.

To further tempt you into purchasing a twenty-piece set of **Louis Vuitton** luggage (no more scruffy knapsacks and beat-up duffel bags), the super-swank French company has chosen SoHo as its latest nesting ground (116 Greene Street), using its Champs Elysées pad as a model. The store, opening September 16, will also carry the ready-to-wear and shoe collections for men and women designed by neighborhood darling Marc Jacobs.

Bernard Aidan's line Catherine—inspired by and named after his wife—has found a home in SoHo for mid-September (468 Broome Street). A French-style concept store, **Catherine** is filled with tight V-neck sweaters, felt cowboy hats, leather pants, knitted skirts, and mohair camisoles: in other words, all the items a Parisian girl could possibly need (or rather, all the items a New York girl would possibly need to pose as a Parisian posing as a New Yorker). Michel Perry, France's hippest shoe designer, will create a "Catherine" shoe, and the store will carry a number of his other pairs, as well as furniture designed by Christophe Pillet.

It's just about time to take stock of your ratty fall stocking collection. Why not scrap the whole thing and start over at **Wolford's** SoHo flagship store (122 Greene Street), set to open in October? The 750-square-foot space, plastered with Helmut Newton's erotic

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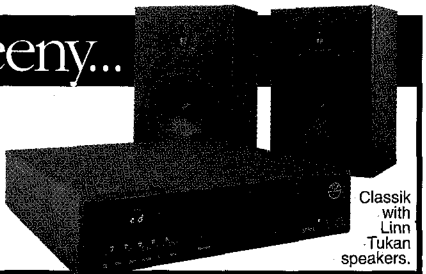

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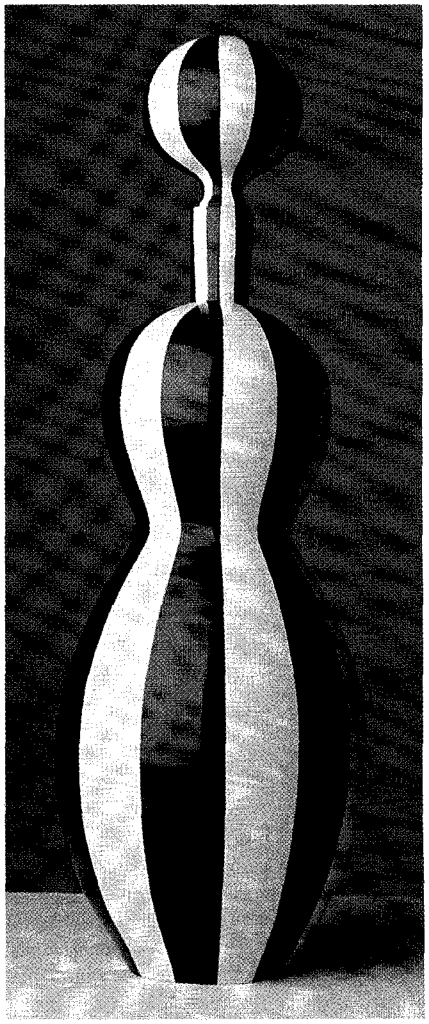
shopping PREVIEW

Amazons and femmes fatales, will offer a full range of legwear, like gray ribbed cotton tights for fall's slit skirts, and bodywear, like the best-selling Alexandria string bodysuit with spaghetti straps and thong back, plus items from the Swimbodies swimwear collection. A line of Wolford Men will be making its in-store debut, as will StarckNaked, the multiwear clothing created by architect Philippe Starck.



CURVES AHEAD: Adler's decanter.

Perhaps as the only remedy to pare down the endless lines at the Sixth Avenue flagship, a 24,109-square-foot family-friendly **Old Navy** store has just opened at Broadway and Spring Street. Surplus Pants are this year's rage, as Morgan Fairchild and Eartha Kitt have endlessly purred from your television set, and a stockpile of the goods will be featured front and center for fall. There's no Torpedo Jo Cafe at this locale, but there are still tremendous bargains to be had, from $22 blue jeans to $5 T-shirts. Nearby, **Zara International** (580

Photograph courtesy of Jonathan Adler.

Broadway) and **Club Monaco** (121 Prince Street and 520 Broadway) will be opening second, and third and fourth, outposts respectively.

Artist **Jonathan Adler,** whose retro pottery is, as he claims, inspired by both snowboard graphics and Reform-synagogue architecture, is opening his own shop in mid-September at 465 Broome Street. It will showcase his lamps, pillows, and vases, which are divided into the higher-end Jonathan Adler Couture (collected by such style-makers as Catherine Deneuve and John Bartlett), which Adler patterns and glazes in matte white himself, and the more affordable Pot-a-Porter collection, crafted in Peru.

On September 15, **Diesel** is opening a downtown outpost at 416 West Broadway that, at 1,500 square feet, is somewhat more subdued and sophisticated than the midtown superstore. The shop will sell exclusively Diesel's high-end Style Lab collections for men and women, which debut during London's fashion week. O.C. AND S.B.

Antiques

AFTER A SUMMER OF WEEKENDS SPENT HAGGLING for that perfect ceramic ashtray at country flea markets and suburban road sales, it's time to gear up for the big guns at the city's major auction houses and antiques shows. At the **New York Armory Antiques Show** (September 16–20; Wednesday 4–9 P.M., Thursday–Saturday noon–9 P.M., Sunday noon–6 P.M.; Seventh Regiment Armory, Park Avenue at 67th Street), top dealers will showcase furniture and decorative objects ranging from Greek and Roman times to nineteenth-century America.

That same weekend, fashion trendsetters flock downtown to inspect haute couture at the **Vintage Fashion and Antique Textile Show** at the Metropolitan Pavilion (September 18–20, and again October 16–18; 110 West 19th Street). Two centuries of international fashion—Edwardian dresses, nineteenth-century Japanese obi, and Oleg Cassini designs—fill the aisles.

Next, the Gramercy Park Armory hosts the **Decorative Arts and Textile Antiques Show** (September 25–27: Friday–Saturday 11 A.M.–7 P.M., Sunday 11 A.M.–5 P.M.; $10; Lexington Avenue at 26th Street). Decorators and interior designers favor this event for its extensive selection of trimmings for the home, including fabrics, picture frames, and lamps. Dealers can give advice on restoring old homes, offering tips and vintage fixtures, including antique plumbing and fireplaces. Leather and ceramic restorers will also be on hand to repair a snapped strap or cracked pottery.

At **Sotheby's,** on September 15, a collection of nearly 400 Chinese snuff bottles from the eighteenth and nineteenth centuries will be offered. On September 26, the contents of the estate of Dorothy Hirshon go on sale: French furniture, Continental porcelain, and old-master paintings, including a pair of "Hound"

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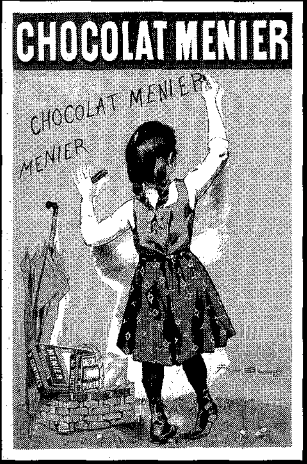

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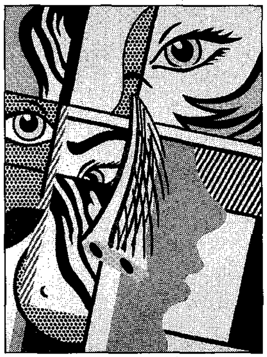

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portraits by Richard Barrett Davis (estimated at between $5,000 and $7,000). On October 19 and 20, jewelry from the estate of Betsey Cushing Whitney, wife of ambassador John Hay Whitney, is estimated to bring at least $10 million. The centerpiece is a pair of Cartier vivid blue diamond ear clips estimated at $5 million to $7 million.

Following the success of last year's Arts of France sale, **Christie's** will offer exhibits and symposia on the furniture, silver, porcelain, and prints by seventeenth- and eighteenth-century French artisans (viewing starts October 17, sale on the 23rd).On October 29 and 30, Christie's will auction the collection of the Haskell F. Norman Library of Science and Medicine. The rare textbooks, on a variety of disciplines, are part of the most comprehensive private library of science and medicine ever to come up for auction.

The **William Doyle Galleries** (175 East 87th Street) will host several smaller sales. In collaboration with Bonhams House in London, the galleries will offer an Art Nouveau and Art Deco auction on October 6, including Lalique glass and a Galle amber glass plaffonier once owned by actor Michael Caine (estimated at between $8,000 and $10,000). On October 20, the collectibles show offers antique dolls, train sets, and an unusual collection of chocolate molds.

Over two successive weekends in November, the **Triple Pier Expo** (November 7–8 and 14–15; Saturday 9 A.M.–6 P.M., Sunday 11 A.M.–7 P.M.; $10) invites 600 dealers to spread their wares across three terminals, each pier devoted to a different period.

For holiday gifts, the **New York Armory Christmas Antiques Show** runs December 9–13 (Wednesday 4–9 P.M., Thursday–Saturday noon–9 P.M., Sunday noon–6 P.M.; $10; Seventh Regiment Armory). A hundred dealers fill the last show of the season with rare maps, first editions, and various antique accessories.

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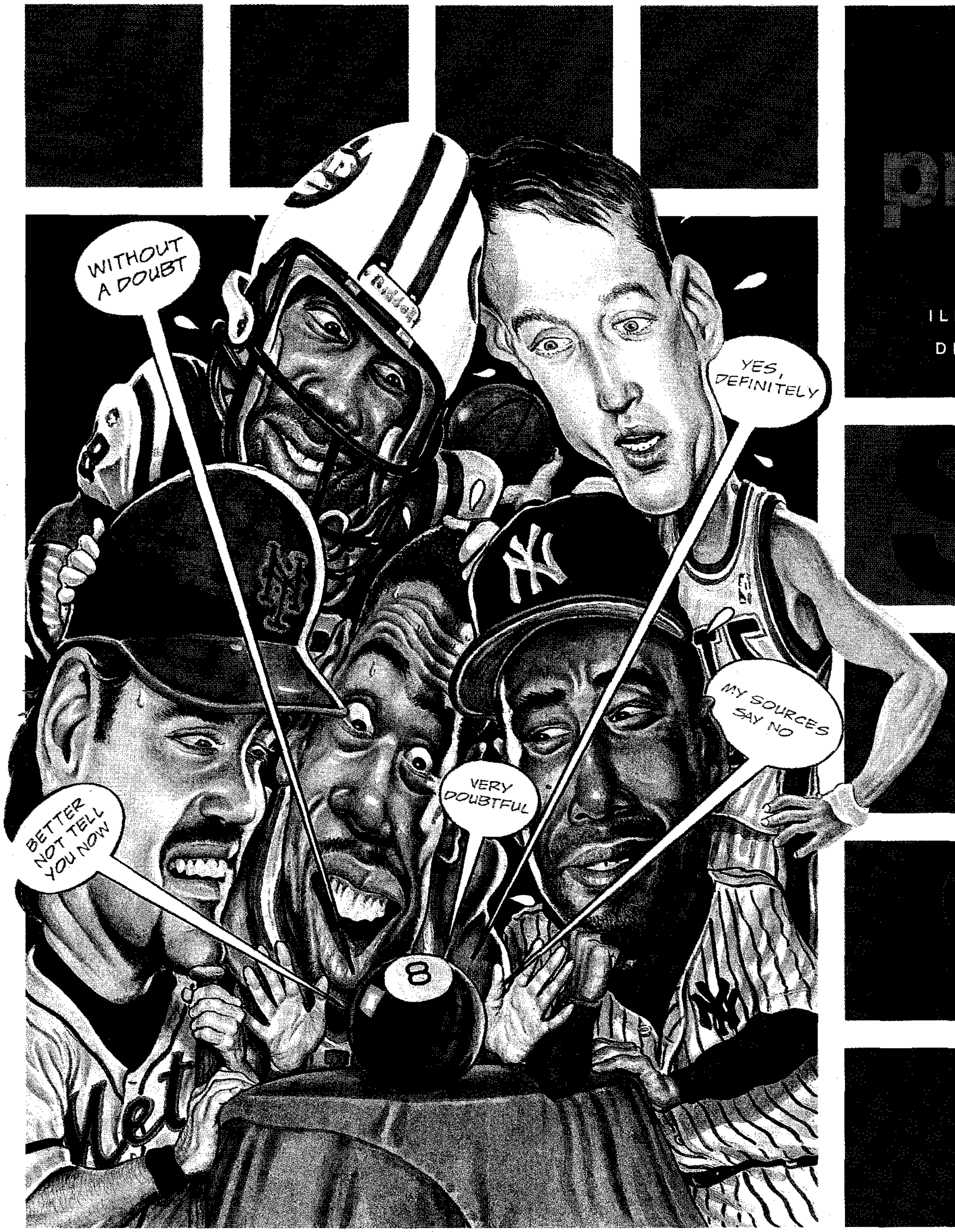
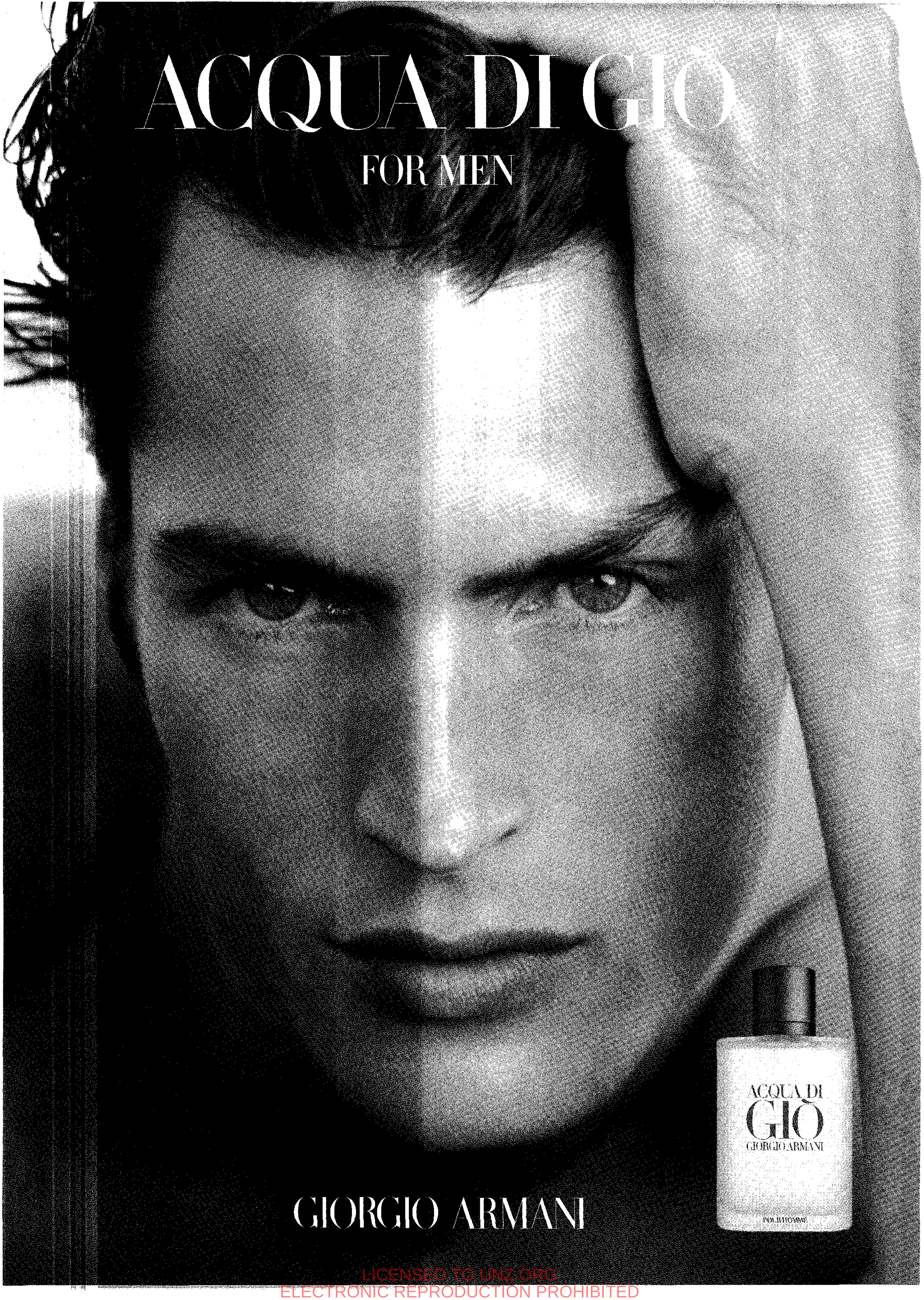


Tomorrow's Scores

The future foretold: What's in store for the Yanks, Mets, Giants, Jets, Knicks, Nets, and, sadly, Rangers. By Alex Williams

AUTUMN, IT'S BEEN SAID, IS A MAGIC season for sports—probably something to do with muddy, Homeric gridiron epics unfolding under steel-gray skies, the smell of beef franks (and money) wafting through storied ballparks on crisp October evenings. And certainly, this autumn, in New York, such talk seems justified. Fans of most local teams, even the Nets, can allow themselves to believe that *this just might be the year.* (Well, Rangers fans can't. But they've already had their miracle season this lifetime.)

More literally, however, autumn is a time of magic for sportswriters, who suddenly mistake their humble powers of reportage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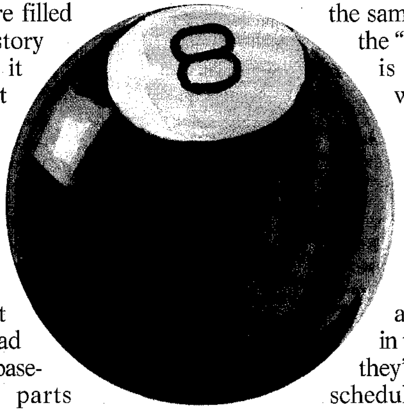
for sorcery—the ability to divine the future from tea leaves, or at least from the morning's coffee grounds in the press box. Last year, it was Gary Myers of the *Daily News* damning the eventual 9-7 Jets to a 6-10 record ("Forget all these predictions of a wild-card run or contention in the AFC East . . ."). Or *Playboy's* Danny Sheridan predicting that the Giants (who ended up winning their division) would go 4-12, "enough to make New Yorkers lose their appetite for football." The Rangers spent last season lost deep in the woods, despite Laura Price's assurance in *Newsday* that they would "challenge for the conference title." And some seers insisted the Knicks might take on a "weakened" Bulls squad.

These are all smart folks. But you'd have as good a chance predicting the future if your head were filled not with stats and history but with water. Maybe it would help, even. In that spirit, we asked Magic 8 Ball, the world's most noted gel-headed prognosticator, the Big Questions for New York's sporting fall.



***New York* Magazine:** First off, the Yankees have had an amazing run, but the baseball season is equal parts marathon and 100-meter dash. It's possible, in the postseason, to stumble by running into the One Hot Pitcher who just dominates a series—like the Indians' Jaret Wright, who iced the Yankees in the playoffs in '97. They might face Wright and teammate Bartolo Colon again this year, or Pedro Martinez, or Greg Maddux and John Smoltz, or Kevin Brown, or Randy Johnson. Now: Can the built-for-distance Yanks scamper past these dream-killers and take the Series?

Magic 8 Ball: Outlook good.

NY: We never doubted it. What about the Mets—they also play baseball in New York, remember? We're guessing that disappointing Rent-a-Slugger Mike Piazza finally gets hot in late September and the Mets make the playoffs for the first time in ten years. But how far do they go? Is this—is this the year we finally get our first Subway Series since '56?

M8B: Very doubtful.

NY: Oh, thanks a lot for the cold water. What about the Mets' old Shea bunkmates, the Jets? The media like to talk about quarterback controversies. They're intrigued by the return of Long Island's Vinny Testaverde. Still, coach Bill Parcells seems to have settled on Glenn Foley—the cocky seventh-round draft choice who's never won a game as a starter. Can Foley, who's green in ways that go far beyond his uniform, holster his guns long enough to let expensive, newly acquired go-to back Curtis Martin win ten games for them?

M8B: Without a doubt.

NY: Outstanding! How about the other guys out at the Meadowlands? The Giants have a counterintuitive approach to winning in the era of the salary cap. The marquee NFL franchises—49ers, Packers, Broncos—have a formula: Pay two or three superstars whatever they want, then scrounge up enough money to fill out a solid supporting cast. The Giants have gone the same route, only skipping the "superstar" part. Theirs is a No-Name Defense, with a No-Name Offense to boot. Cornerback Jason Sehorn, the one player threatening to become a superstar, is out for the year with a knee injury. Can the B-plus Giants once again squeeze out an A in the NFC East, given that they're playing the tougher schedule division champions get stuck with?

M8B: Cannot predict now.

NY: C'mon. Go out on a limb.

M8B: [*Shaking. Pause.*] Don't count on it.

NY: Hmmm. Too bad for Big Blue. The Knicks, though, are the opposite story, an all-star team on paper that plays top-heavy: too many egos, too much age, perhaps too many painful playoff memories. Still, that didn't stop GM Ernie Grunfeld from trading the selfless Charles Oakley for yet another offensive talent who's going to demand the ball. Skinny forward Marcus Camby is the anti-Oakley, a silky, athletic six-foot-eleven leaper who can post up, score, and even swat away jumpers—he led the league in blocked shots. But maybe, as always, it's just about Patrick Ewing, who has never proved he can dish off to *two* other scorers (Larry Johnson and Allen Houston), let alone three. The Knicks are only going to succeed if Patrick learns to *give.* Will he get into the Christmas spirit early?

M8B: My sources say no.

NY: [*Sigh.*] Guess it's going to be a long year. Speaking of which: the Rangers. What can you say? Center Pat LaFontaine is suddenly an NHL pensioner. Wayne Gretzky is old enough to be a pensioner in *any* profession. Mark Messier is, inconveniently, a Canuck.Should we just bite the bullet and accept that 1994 was the team's last magical year for quite some time?

M8B: Yes, definitely.

NY: That leaves only one possible fairy tale: the Nets. Coach John Calipari and rookie sensation Keith Van Horn actually got this perennial-doormat franchise into the playoffs last year. But Van Horn, signed only through next year, said before he was drafted that he didn't want to play in Jersey, and no other premier free agent ever seems to want to put down roots in the swamp. The only way the Nets are ever going to lure—and keep—championship-caliber talent is by winning. Otherwise, they're Sacramento East for eternity, the place where promising, and not-so-promising, talent goes to die. Will this franchise-at-the-crossroads come through with an advance at least into the *second* round of the playoffs?

M8B: As I see it, yes.

NY: Well, that *is* happy news. Before we quit, can we go back to the Yankees for a second?

M8B: Yes, definitely.

NY: Thanks. What happens to this magical squad *after* they win? Scott Brosius, a free agent–to–be, will want some thank-you money for his surprising all-star production. The somewhat underpaid Andy Pettitte and the very underpaid Mariano Rivera are each eligible to name their price in arbitration after the season, as is legend-in-the-making Derek Jeter, who could command ten times his current $750,000 salary. And let's say you do find the money to pay these guys—where do you then come up with the $11 million–plus Bernie Williams, the Yankees' best player, wants? Come November, is this historic team just going to vanish into the mists like Brigadoon?

M8B: Better not tell you now.

NY: Sounds . . . ominous. But thanks for making time for us. We'll see you again in the spring?

M8B: You may rely on it.

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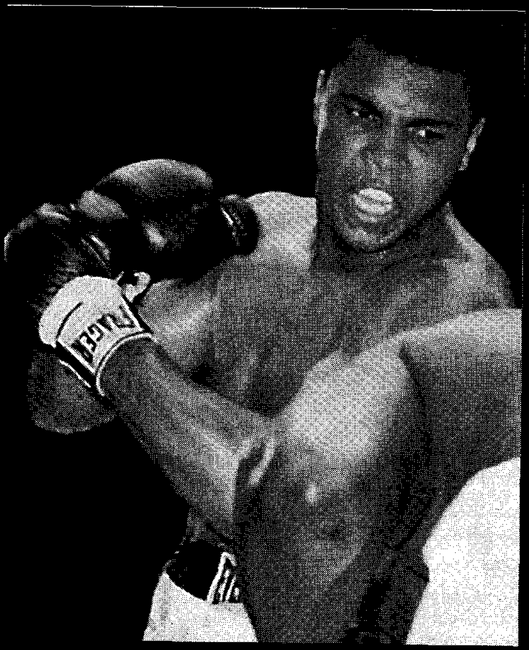

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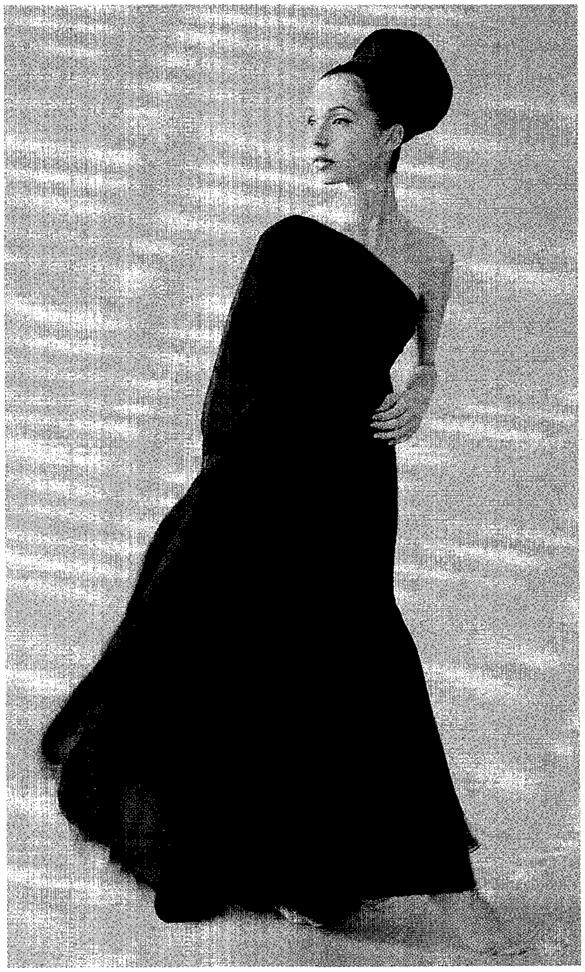


The Mark hosts the first sample sale of C. J. Yoon Ono's fluid, form-enhancing dresses. (Shoes not included.)

C.J. YOON ONO DRESSES GET SO much individual attention from the designer that every line looks like the work of an artist. The long gowns that have appeared in the editorial pages of glossies like *Vogue, Town & Country,* and *Martha Stewart Living*—and in *New York*'s 1996 Spring Fashion issue—could easily fit in at the most dressy events but are understated and body-conscious. Long gowns and short dresses in fabrics like silk double-face satin, silk organza, and silk chiffon, were $1,500–$5,000, now $250–$1,500. Most of them are sample sizes (4's and 6's). *The Mark Hotel's Greenhouse, 25 E. 77th St., second floor (274-1535); checks accepted; Wed. 9–6; 9/16.*

In With the New

TO HELP RAISE MONEY FOR the Skowhegan School of Painting and Sculpture, recent alumni have given their work for an auction to benefit the school's 21st Century Scholarship Fund. Pieces by more than 200 artists—including Leonardo Drew, Ellen Gallagher, and Nari Ward—priced between $500 and $5,000 will be on view from September 9 through 12 from ten to six, and a silent auction will start at six on the last day. *David Beitzel Gallery, 102 Prince St., second floor (219-2863 or 529-0505); A.E., M.C., V.; 9/9–9/12.*

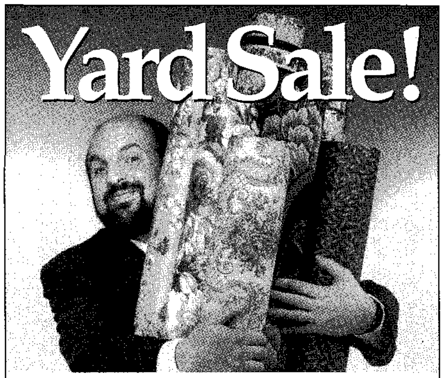
Seasonal Special

FOR THOSE OF US WHO can't escape to a spa in Bali, the Four Seasons Hotel is bringing in its therapists from the Pacific to give New Yorkers a taste of life there. All the treatments—Balinese massage, rice-and-spice body scrub, aloe-and-lavender wrap, clay body masque, and Coconilla skin scrub—were $185 each, now $149. (Mention *New York* Magazine for the discount.) *Four Seasons Hotel Fitness Center and Spa, 57 E. 57th St.; call 350-6420 for appointment; A.E., M.C., V.; 9/13–9/15.*

Top Drawer

JOAN BERG VICTOR CAN TEACH ANYONE TO draw. And in her small classes (usually six to eight people), with a glass of wine to loosen you up, you get a lot of personal attention—two hours a week for ten weeks. Her usual rate, $530, isn't a bad deal on its own, but when you consider that once you've enrolled you can take any of her other classes during that time without paying extra—well, that's a great one. *Call 988-2773 to register.*

Photograph by Gilbert King.



Yard Sale!

NY Magazine's "Material Man" is putting the whole 9 yards on sale. Come in today!

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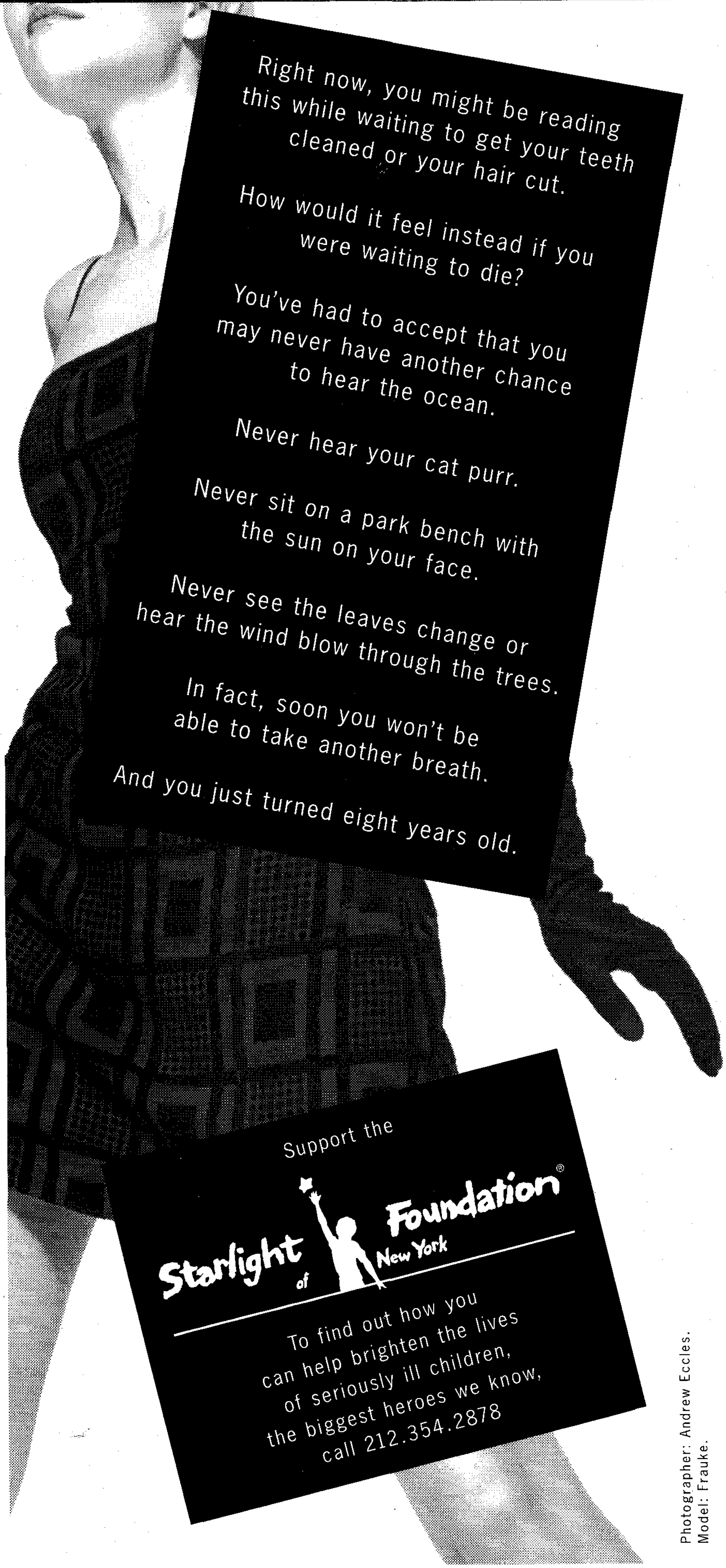
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SALES & BARGAINS

Day Books

THOUSANDS OF NEW BOOKS, TO BE PRICED at less than half retail, have been donated to Housing Works for its one-day benefit bookstore and street fair. Used books and vinyl records will also be available, and books in the store will be 20 percent off. *Housing Works Used Book Cafe, 126 Crosby St. (334-3324); A.E., M.C., V., checks accepted; Sat. 10–8; 9/12 (rain date: 9/13).*

Take Off the Chill

ALL OF SAMANTHA CHANG'S DESIGNS ARE made of 100 percent two-ply cashmere. At her sample and stock sale: cardigans, were $525, now $240; shells, were $220, now $100; fully lined skirts, were $330, now $150. *About Time, 13 Prince St. (941-0966); A.E., M.C., V.; Sat.–Sun. 12–8; 9/12–9/13.*

Armored and Ready

RICHARD TRAVELING HOME FURNISHINGS Center—the vagabond sale that goes to places like the Hamptons and Litchfield with items from companies such as Dakota Jackson, Missoni Rugs, and Lewis Mittman—is bringing its furniture, carpets, and the like to the downtown armory in Manhattan. For example, pink marble-top commode, retail $3,990, now $1,350; Czech crystal chandelier, retail $2,000, now $400; Queen Anne–style desk, retail $4,390, now $1,650. The sale will also include a lot of items under $100 and a whole room devoted to fabric—chintz, silk, tapestries and hand-screened toile de jouey among others. *New York Armory, 26th St. and Lexington Ave. (753-7920); A.E., M.C., V., checks accepted; Wed. 3–8, Thurs. 10–7, Fri. and Sat. 10–6, Sun. 10–5; 9/16–9/20.*

Follow Suit

WHEN JACKETS, SUITS, AND PANTS BY THE likes of Redaelli, Luciano Soprani, Fendi, and Ralph Lauren are priced at something like a third of their original cost, we think it should be noticed. For example, suits, were $1,200–$1,500, now $395; jackets, were $650–$800, now $195. Shirts, ties and accessories at comparable discounts, too. *Assaf Ltd., 632 Broadway, near Bleecker St., fourth floor (533-7724); A.E., M.C., V.; Mon.–Fri. 10–7; 9/13–9/30.* ▬

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

fall getaways

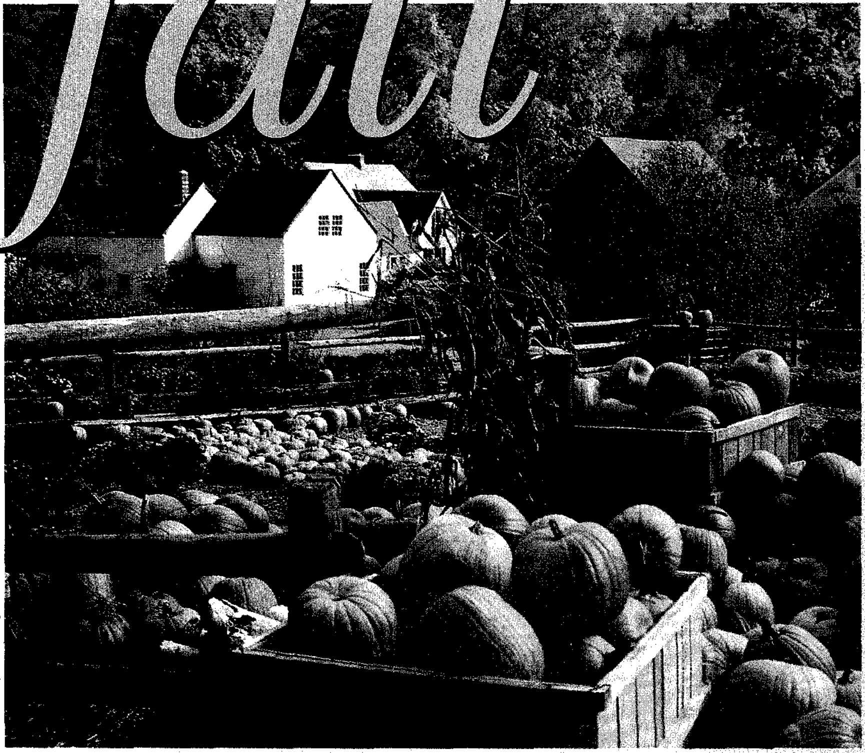

Photo: Tony Stone Images

Photo: Tony Nagelmann

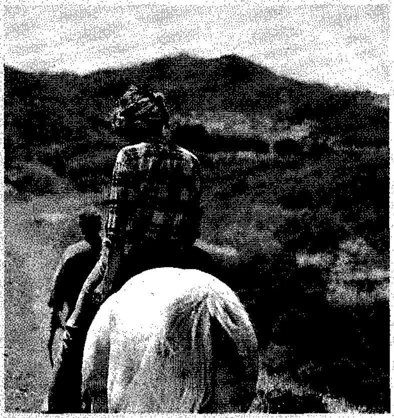

Photo: Tony Nagelmann

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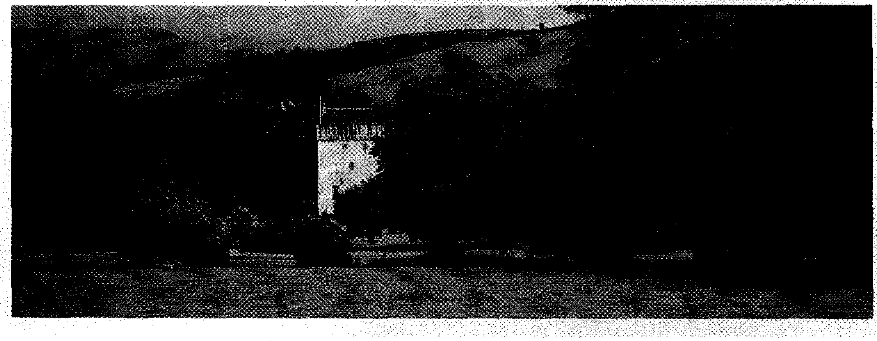

Photo: Tony Nagelmann

get out of town

Fall is the ideal season to relax and unwind. It's the perfect time to enjoy the crisp, colorful foliage, and cultural options that abound in New York. It's also prime time for a weekend jaunt. From pampering luxury hotels, to quiet seaside retreats on the New England shoreline, to elegant Caribbean resorts, we offer an array of enticing choices for planning an impromptu fall getaway–by plane, train, or automobile. Whether you head across town or across the coast, a relaxing weekend is just what the doctor ordered.

BEVERLY HOOD ALLEN
CREATIVE SERVICES DIRECTOR

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new york notables

A grand getaway doesn't necessarily mean a trip out of town. Sometimes, it simply means heading across town to a place where you will be treated like royalty. What follows are a few New York notables—hotels that offer the best of everything—from fluffy robes and spa services, to four-star cuisine and down-filled duvet covers—only steps from the city's star attractions: Central Park, museum mile, Madison Avenue shops, Broadway, and celebrated restaurants.

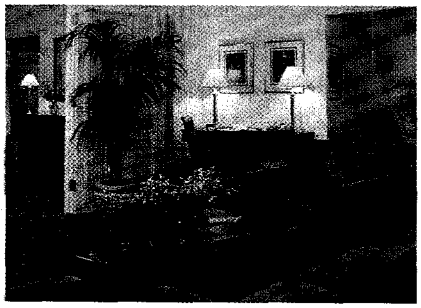
Photo: Tony Nagelmann

a clubby retreat

After trekking through the Metropolitan Museum of Art—or the Guggenheim, the Whitney, or the Frick—or you've shopped the boutiques and antique stores of Madison Avenue, 'til you're ready to drop—what you need is a quiet restaurant with superb food and an attentive waiter at your elbow ready to serve. We know just the place: **Mark's** at **The Mark** (corner of 77th St. and Madison Ave.).

Yes, luv, you can unfurrow your brow in the discreet, clubby dining room with comfortable banquettes and potted palms. And the food is divine. The jumbo Maryland lump crab cakes with chili-lime dressing ($15.50) are fabulous. Or if you're looking for a great buy (and who isn't?), try the three-course lunch for $19.98. The menu changes every week, but you always get an appetizer, an entree, and dessert.

Mark's is open all day and into the night. You can pop in for breakfast or brunch, afternoon tea, (served from 2:30 to 5:30 p.m.), or dinner. Pre-theater dinner ($29) is available from 6 to 7 p.m., and there's also a Taster's dinner until 10:30 p.m. nightly ($58) that showcases fine wines and seasonal cuisine. We love Mark's!



The Mark

And we love The Mark. It used to be a residential hotel, so most of the rooms have pantries the size of a New York City apartment kitchen. They think of everything. Orchids in the bathrooms, stereo systems with CD players, even an umbrella in the closet. On weekends, there's free shuttle service to the theater district.

good things in small packages

Shimmie Horn, the twentysomething owner of **The Iroquois NY**, smiled broadly. "We're so pleased," he said. "Three days ago, we were selected as one of the Small Luxury Hotels of the World. There are only three in New York City. It's quite an honor."

Mr. Horn's grandfather bought The Iroquois NY in 1959, and ran it for years as a budget tourist hotel. Now, his grandson has different ideas. He has just invested $10 million in a complete makeover. The guest rooms of the 116-unit hotel have been repapered, repainted, refurnished—the tile bathrooms, replaced with marble. The ground floor of the century-old building is being transformed with cozy, mahogany-paneled rooms, where guests can have breakfast, afternoon tea, or a drink. A "major restaurateur" is about to sign a lease for a 7,000 square foot space on the premises (sorry, we can't tell).

The Iroquois NY

What do you have to do to be designated a "Small Luxury Hotel of the World?" Provide impeccable, personalized service, says Mr. Horn. "You have to know your guests and what they like." They must like the bathrobes, the top-of-the-line toiletries, the sound systems and VCRs, with which each room has been equipped, the down pillows, the in-room safes.

A stone's throw from Fifth Avenue shopping and the Broadway theater district on a street jammed with quality restaurants, The Iroquois NY is already attracting guests from the fashion and entertainment industries.

a proud peacock

A time-honored classic, The **Waldorf=Astoria** needs no introduction. The luxurious hotel, with timeless rooms, stellar service, and a prime Park Avenue location has set the standard in luxe lodging for decades. But there's more to the hotel than elevated accommodations. Now, an in-house restaurant is creating quite a stir.

There's a palpable buzz at The Waldorf=Astoria's venerable

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The Waldorf=Astoria

Peacock Alley

Peacock Alley. It's the same beautiful room that New Yorkers have enjoyed for years, with murals of playful peacocks at either end of the plush dining room. But 33-year-old Chef de Cuisine, Laurent Gras, who came to The Waldorf=Astoria last year, is making magic that has restaurant critics and other diners searching for adjectives to describe their euphoria. "Awesome," said one critic. "Brilliant," said another. "A symphony of vibrant, harmonious flavors, elegant service, and posh surroundings," enthused a third.

Photo: Tony Nagelmann

Grand Hyatt/Trumpets

Among the recommended dishes are lobster soup, seaweed and field green salad, tuna with caviar and cream of cauliflower, and sea bass with endives and black truffles.

Gras learned his craft under the wing of Alain Ducasse, whose restaurants in Paris and Monte Carlo are renowned.

Peacock Alley is open from 7 a.m. to 10:30 p.m., serving breakfast, brunch, lunch, and dinner. Reservations are recommended.

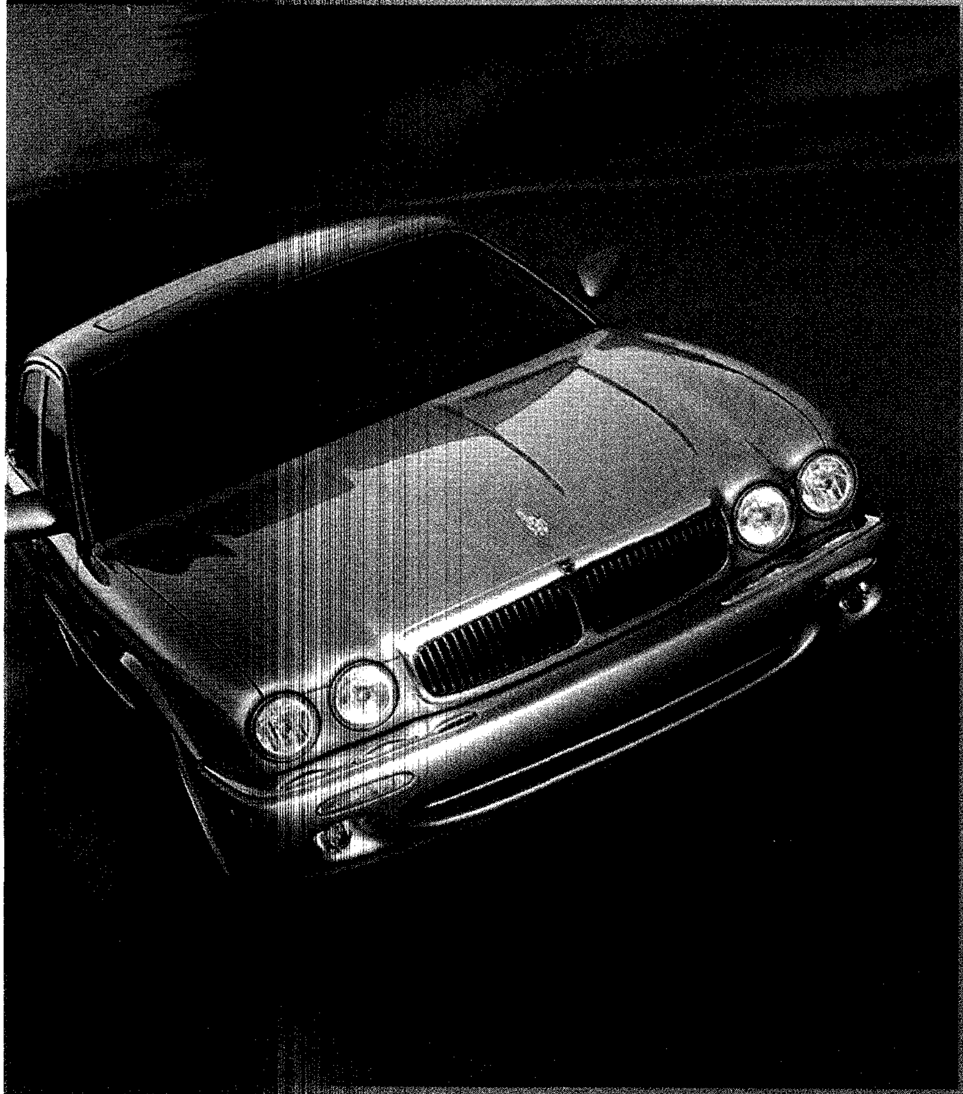
cigar aficionados

With more and more people appreciating that unbeatable combination of good cigars and fine liquors, the **Cigar Room at Trumpets** in the **Grand Hyatt New York** offers just the right setting. The Grand Hyatt is on the site of the landmark Commodore Hotel, which was built in 1916 next to Grand Central Terminal. The Cigar Room at Trumpets is an intimate dining room where guests feel as though they were at a private club. After a satisfying meal, they settle in for a choice of liquors and cigars.

This fall, Thursdays will bring a series of special events to the Cigar Room including tango dancers, spirits tastings, and cigar rolling demonstrations. Stoli vodkas will be featured on September 24, followed on Oct. 1 by the Alizé Tango Dancers, who will show their stuff, as guests sip Alizé Red Passion Martinis.

Subsequent events at will include tastings of single malt scotches and an evening in which guests will savor a variety of ports. Special Thursdays continue through Dec. 17.

If you're not moved by metal, leather and wood, may we suggest ink?



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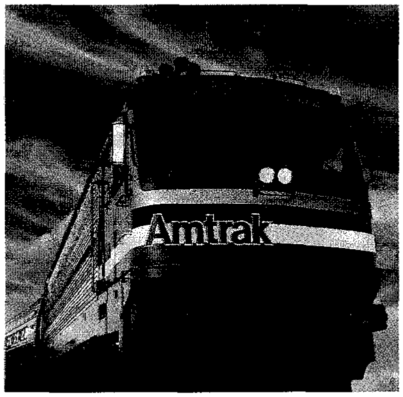
planes, trains, and automobiles

Although Manhattan pulses with excitement 12 months a year, there are times when even Woody Allen could use a quick getaway. To re-charge your batteries before the onslaught of the holiday season, here are a few options. Visit an historic site with the family, check out the New England foliage, downshift into tropical bliss at your own private Barbados villa, take in the snow-capped peaks of a famed Canadian resort, or revert back to childhood at a camp for adults. By plane, train, or automobile, a well-deserved trip out of town can be just what the doctor ordered.



Great Escapes on Amtrak

ridin' that train

Bells clanging, headlights flashing, great wheels clanking against metal tracks, the sight of a powerful engine pulling a train of sleek, shiny cars into a station never palls. This is the way to travel, with cities, towns and countryside passing by at eye level, so that you can lose yourself in the landscape. Forget cramped seats with your knees pressed against your chin. On **Amtrak**, there's room to stroll from car to car. Remember what a treat it was to eat in the dining car when you were a kid? It still is—and with the great fall packages, you can take the family. (Kids between the ages of 2 and 15 always travel half-price on Amtrak when accompanied by an adult.)

Amtrak's Northeast Corridor trains, which run between Montreal, Canada and Newport News, VA, link some of the most interesting cities in the country. For $219 per person, for instance, you can spend two nights in Philadelphia. The price includes round-trip coach travel from New York City, hotel accommodations, and a sightseeing tour of this historic city. Possible add-ons include a tour of the Brandywine Valley with its Revolutionary War battlefield, and museum dedicated to the work of the Wyeth family, admission to the New Jersey State Aquarium, or perhaps, a tour of the Amish country just due west. If desired, a car rental can be incorporated easily into the package.

Similar packages are offered for the Foxwoods Casino in New London, CT, for Washington, D.C., Baltimore, MD, and Williamsburg, VA, among other destinations. Or maybe you would like to head north to see the changing foliage in Vermont. There are two Amtrak routes: one, the Ethan Allan, goes to Rutland, while the other, the Vermonter, goes through ski country to St. Albans. You can learn more about Amtrak packages on the Web at www.northeast.amtrak.com/bestbuys. For reservations, call your travel agent, or Amtrak at 1-888-AMTRAK-1

roman holiday

Atlantic City has always been where harried city dwellers escape from their workday, stroll the boardwalk, and breathe the bracing scent of the ocean. Now, **Caesars Atlantic City** brings its own brand of fantasy to the heart of the world-famous Boardwalk. A $280 million renovation re-creates the grandeur of Rome, complete with a

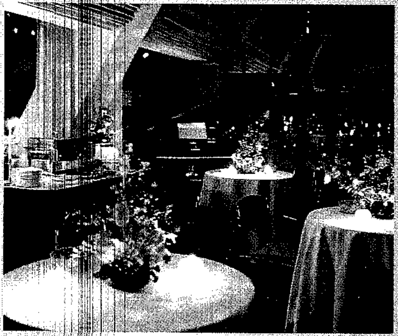
We [illegible]

Photo: Tony Nagelmann

If you've always envisioned a classic New York wedding, why not make a weekend out of it? For an intimate nuptial celebration with up to 70 guests for a cocktail party, or 50 guests for a sit-down dinner with dancing, the Perez de Cuellar Suite in the **Regal U.N. Plaza Hotel** is dramatic and sophisticated. The main room in the suite features sloping glass walls overlooking the Chrysler Building and the Empire State Building to the west. The view is breathtaking, especially at night. A smaller, connecting room outfitted with comfortable couches like a living room, offers a vista of the 59th Street Bridge and the East River.

The four-star, four-diamond hotel is situated directly across from the United Nations. Some couples opt to get married in the interfaith UN chapel, and then come to the Regal U.N. Plaza for their reception, while others hold the ceremony at the hotel. June Martinez, director of catering and bridal consultant, doesn't hire someone to officiate, but takes care of all other details from beginning to end. "We pride ourselves on our personalized service," she says.

A beautiful, tiered wedding cake is included in the price of the wedding package which ranges from $80 to $125 a person, depending on the number of hours the party lasts and the cuisine that is served. If the bill for food and beverages comes to more than $5,000, a suite at the Regal U.N. Plaza is also included.


Regal U.N. Plaza Hotel

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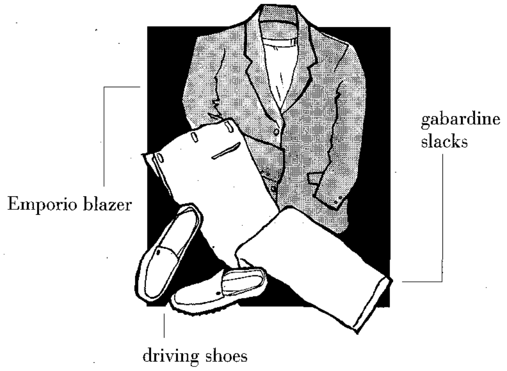

At Mark's, we're more concerned about what you're eating than what you're wearing. So experience the clubby atmosphere and innovative cuisine that *Zagat* calls "NYC's best kept secret..." But please, wear what you like.

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the getaway car

Over lunch in a fashionable Upper East Side restaurant, the marketing executive confessed. "I've always wanted to own a **Jaguar,**" he said. "It's the perfect city car."

It's also the perfect country car. It's powerful, elegant, and seductiveFor a fantasy fall getaway car, let's talk about buttery-soft leather seats, wood paneling, and an audio system that sounds like a concert hall. Talk mechanics with your Jaguar dealer.

In 1996, when Jaguar's first new sports car in 21 years, the XK8, was introduced at the Geneva Auto Show, *Motor Week* called it the "Best Dream Machine," and the *Robb Report* named it "Car of the Year." Pretty impressive.

In 1998, it also came in two exterior colors: Meteorite (silver), and Amaranth (purple/gold), with a range of interior hues, including Ivory and Cashmere. Anyone would look good in colors like that. The convertible XK8 has a one-button, auto-latching top mechanism that can raise and lower the top while the car travels at up to 10 miles an hour. Sounds like fun.

OK. So you insist on talking mechanics. The XK8 has a sophisticated, five-speed automatic transmission and Automatic Stability Control, for better traction on slippery roads. An advanced multiplex electrical system simplifies electronic controls, and makes them more reliable.

The five-passenger Jaguar sedan, XJ8 has the same powerful engine as the sports car. Jaguar engineers say that the sedan has been designed "to deliver a thrilling rush to autobahn velocity, yet remain unshakably docile at low speed; to instill sports-car confidence during high-g cornering, but iron out mean potholes with superb suspension compliance." That's the way to talk.

Today, North America is Jaguar's largest market with six models available. Approximately 20,000 Jaguars will be sold in the United States in 1998, retailing for $55,000 to $80,000 depending on the model and features.

Jaguar XJ8

Caesars Atlantic City

four-story atrium, located in the Temple lobby.

Whether you stay in the new 620-room Centurion Tower, or in the other three hotel towers, you will be surrounded with opulence and luxury. You will have a hard time choosing among Caesars' 12 tastefully themed restaurants, ranging from buffet and casual to elegant and formal. In the evening, you can take in a show with world-renowned headliners. Or, you can head for the casino, and enjoy a wide variety of table games, including Keno and poker, as well as slot machines, simulcasting, and live entertainment. The Emperor should have had it so good!

balmy barbados

There is nothing more romantic than the balmy, scented air of a Caribbean night with the moon rising over the water, and the percussive sound of insects, tiny frogs, and breaking waves. And there could be no more romantic place in the Caribbean than the **Glitter Bay** and **Royal Pavilion** hotels, on the western coast of Barbados. The hard part? How to choose.

The centerpiece of Glitter Bay is a 1930's Great House built by Sir Edward Cunard, whose family dispatched luxe ocean liners around the world. Thirty acres of landscaped gardens surround 83 elegant guest rooms housed in a building with white, stucco walls and red tile roofs. Each room opens onto a private patio with a view of the endlessly changing sea, or Glitter Bay's magnificent palm trees and tropical flowers.

Royal Pavilion

The Royal Pavilion has 72 deluxe rooms with terraces overlooking the beach, plus one three-bedroom villa. There are two lighted tennis courts and swimming pools, and both make use of Glitter Bay's fully equipped fitness and massage center. Both offer complimentary snorkeling, windsurfing, waterskiing, and sailing. Deep sea fishing and scuba diving are also available. A Robert Trent Jones golf course is nearby.

Glitter Bay

Guests of both hotels can dine on local Bajan fare, or international gourmet cuisine at Royal Pavilion's Palm Terrace restaurant, or more casually, at Cafe Taboras, a stylish bistro serving breakfast and lunch. Or they can try Glitter Bay's Piperade restaurant, which combines local and international dishes with weekly beach parties featuring barbecued island specialties.

How to choose?

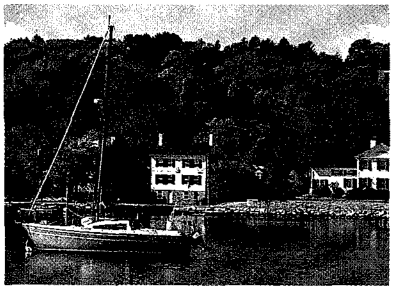
magical mystic

One of the oldest and most fascinating corners of New England is just two-and-a-half hours away from New York City. **Mystic Coast & Country** was first settled by sea captains, sailors, whalers, and shipbuilders over three hundred years ago. The sea-faring life generated great wealth; but it was dangerous. Historic lighthouses still warn ships away from the region's rocky, windswept coast, and widow's walks surmount the stately houses in the picturesque towns. Here, women watched for their husbands to return from days and months at sea. Some never did come back.

There are 32 towns in the region, each with its own special character. Take a few days to drive from town to town. You'll find wonderful places to stay, ranging from bed & breakfasts, to historic inns, to family-style motels.

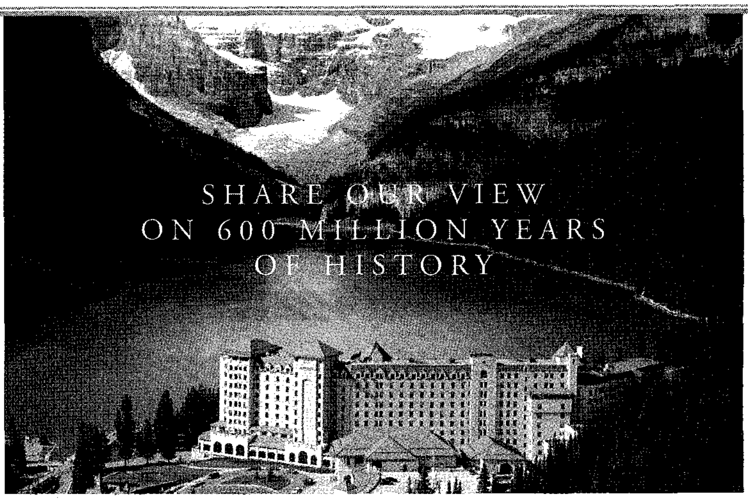
Mystic Seaport, with its fleet of historic ships, is probably the area's best known attraction. This past spring, work began on the re-creation of the 77-foot-long schooner, *Amistad,* the ship that gave its name to Steven Spielberg's drama, about the struggle for human rights, which was partially shot at the Seaport. The ship should take two years to complete.

There's lots new at Mystic Coast & Country this year. As part of a $52 million expansion, the Mystic Aquarium reopened its main building with all new exhibits. The centerpiece is a 30,000 gallon tank, containing a coral reef, sharks, rays, and other reef fish.



Mystic Coast & Country

And within the last few weeks, the Mashantucket Pequot Museum and Research Center opened in Ledyard, CT. The museum depicts Native American life in Connecticut, from the ice age to the present. Among the exhibits are a walk-through glacial crevasse, complete with cold air and howling winds, a caribou hunt of 11,000 years ago brought to life by vivid cell ani-



Mother Nature's toiled long and hard in the Canadian Rockies. For millions of years she's built land masses, squeezed them, carved their rocky faces with her icy fingers. And the results are impressive. A century ago Canadian Pacific Railway began building grand mountain hotels so visitors could have the best of both worlds: access to the Canadian wilds — a haven for the spirit, and luxurious comfort — harmony for the physical being. Today the tradition continues. Canadian Pacific Hotels — the choice of world travelers since 1886.

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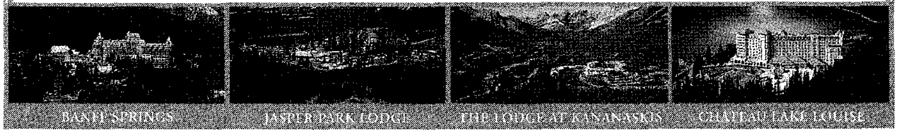

Beats The Heck Out Of The Networks' Thursday Night Lineup.

Every Thursday night through December, the Cigar Room at Trumpets will spotlight a featured liquor with tastings, food pairings, cigar rollings, free gifts, even appearances by Alizé tango dancers and corporate spokesmodels. Call 212-850-5999 for more information.

Grand Hyatt New York, Park Avenue at Grand Central

THE CIGAR ROOM at TRUMPETS

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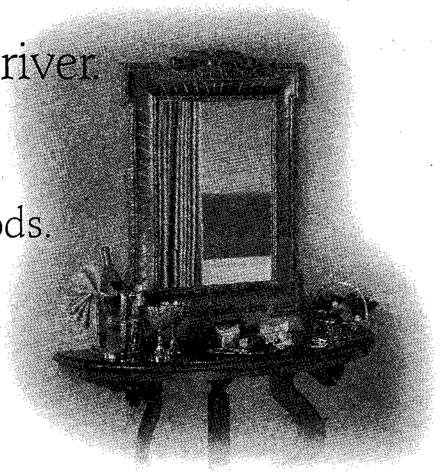


There is a place where the wine flows as freely as a river. Where people still pay homage to the gods. And where indulgence is a way of life.

It's Jersey. Well actually, it's Caesars Atlantic City. Here, you will experience all the splendor and spectacle of the Roman Empire. With our special Pampering package, your expectations will be exceeded. For reservations or information about the Pampering package or other packages, please call PLATO at (800) 443-0104.

Pampering package from
$200
per room, per night

CAESARS
ATLANTIC CITY

TERMS AND CONDITIONS: Rates are double occupancy and include breakfast for two, valid from September 1, through October 31, 1998. Rates are based on availability, are not combinable with any other offers and are not applicable to groups. Advance reservations are required. *GAMBLING PROBLEM? CALL 1-800-GAMBLER*

mation and sound, and a 22,000-square-foot, 16th-century Pequot village inhabited by life-sized figures.

Club Getaway

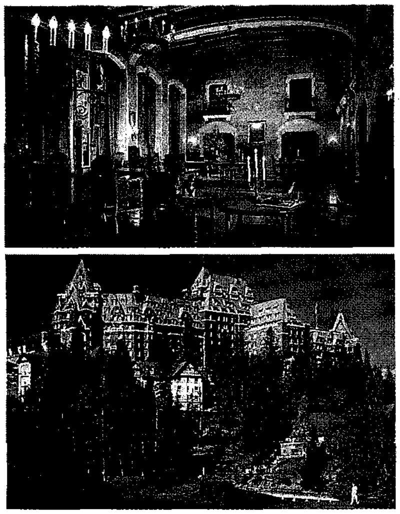
happy campers

No, you're not too old for camp. In fact, that might be just what you need if you want to make new friends, learn some new skills, or just relax. **Club Getaway**, in the Berkshire Mountains of Kent, CT (less than two hours from New York City) has it all, including campfires, s'mores, and a few things that weren't on the agenda when you were little. If you're adventurous, you can try tethered hot air ballooning, and enjoy the fiery, autumnal colors of the Litchfield Hills, or challenge yourself by climbing the sheer face of the nearest mountain. If you want something more laid back, try tennis, hiking, basketball, biking, softball, or golf. Don't worry about eating as much as you want of the delicious food. You earned it. The all-inclusive price comes to less than $300 a person for the weekends of Oct. 9 and Oct. 16.

oh canada!

My grandmother went there. Maybe yours did, too, and if she was like mine, she never stopped talking about the grandeur of the Canadian Rockies and the **Banff Springs Hotel,** which reminded her of some of her favorite hotels in Europe.

Beginning in the 1880's, skilled craftsmen worked for 18 years with building materials from all over the world to create the 770-room hotel, styling it after the baronial castles



Banff Springs Hotel

of Scotland.

Today's visitors will find many of the same traditions that delighted our grandparents, including gourmet food, and mountaineering and hiking opportunities for people of all levels of skill and physical fitness. A spectacular spa that opened in 1995 with cascading waterfalls, treatment rooms, solarium lounges with fireplaces, and a skilled and experienced staff recaptures the luxury of the early 1900's when the hotel was known as "the finest bathing establishment on the continent." The 3-night, 4-day spa package could be just what you need to make this fall one you won't forget.

destinations' directory

Amtrak

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Call Amtrak for information on exciting packages throughout the Northeast, including Boston, Washington, D.C., Philadelphia, and New York City. Or visit our Web site: www.northeast.amtrak.com. Amtrak—there and back and everything in between.

Banff Springs Hotel

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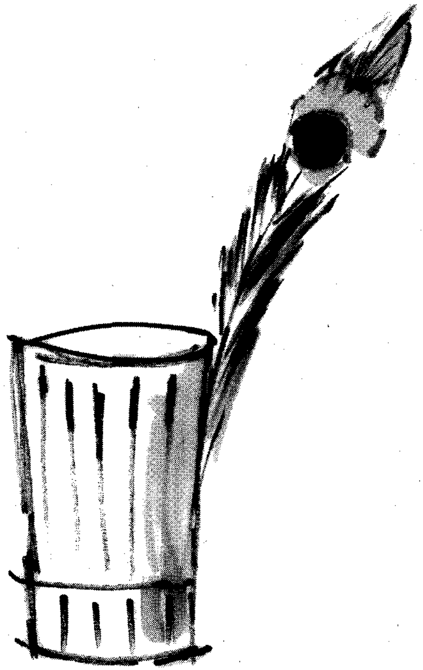

Just in case you missed
The New York Times
review of Peacock Alley
and our exciting
new chef
Laurent Gras,
here's a quick
summary:

★ ★ ★

"The three best meals
I have had this year
have all been
at the same
restaurant.
Peacock Alley."
-*Ruth Reichl*

PEACOCK ALLEY

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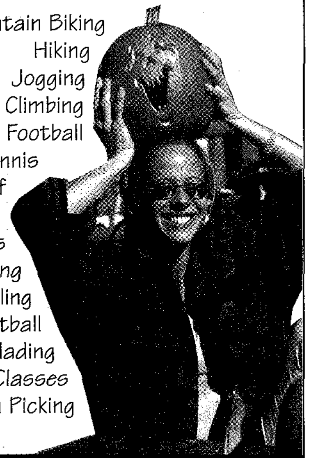

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Every Thursday, the Cigar Room at Trumpets features a special promotion with free gifts, sweepstakes, and free hors d'oeuvres. There will be a variety of fun all fall, including the Alizé Tango Dancers, cigar-rolling demos, and models.

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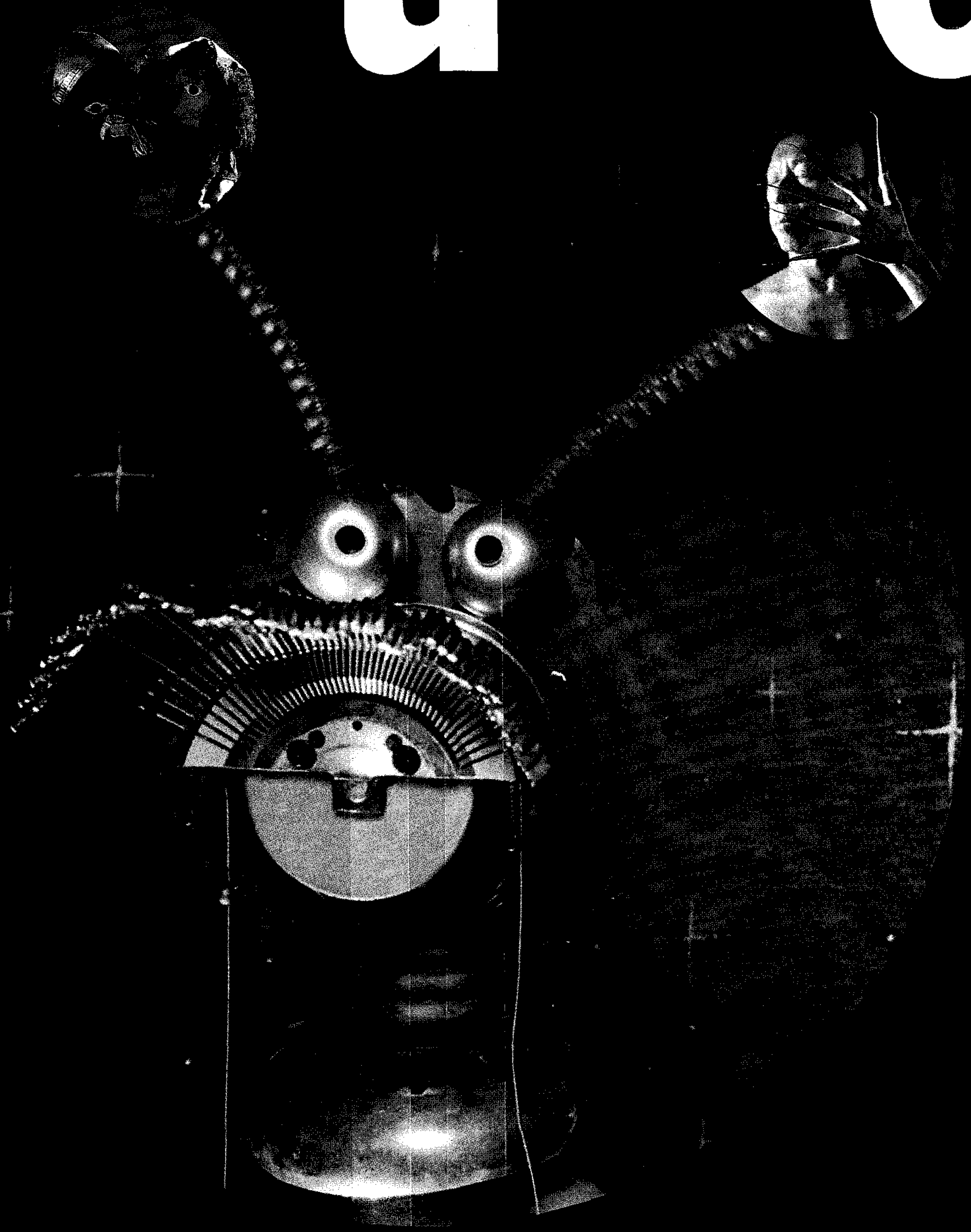
c u e

A Weekly Guide to Entertainment and the Arts in New York



Puppetry in Motion

The International Festival of Puppet Theater will be in town for the next three weeks, with 28 different companies featuring nearly 500 puppets—and not a wooden performance in the bunch
(page 196)

[illegible] 191 [illegible] movies 182 [illegible] radio [illegible] restaurants 202 sports 213 theater [illegible]

movies

Rounders...Janet Leigh...Let's Talk About Sex

New Films

Air Bud: Golden Receiver—The continuing story of a boy and his very athletic canine. Starring Kevin Zegers, Cynthia Stevenson, Tim Conway, and Gregory Harrison. Directed by Richard Martin. (1 hr. 30 mins.; G) *Village East; Concourse Plaza; Whitestone; Main Street Cinemas.*

★**Armageddon**—Billy Bob Thornton is the executive head of NASA, and here's what he says: The asteroid is coming our way and we have eighteen days in which to try to land on it, drill a hole 800 feet deep, plant a nuke, take off, and detonate the nuke. The only person who can do this is "the world's best deep-core driller," who turns out to be Bruce Willis. Ben Affleck is the young hotshot; also along for the ride are a fatty (Ken Campbell), a basso-voiced meatball (Michael Clarke Duncan), a naïve mystic (Owen Wilson), and a sardonic genius who loves whores (the invaluable sourman Steve Buscemi). This is not a good movie, but it's probably the best movie that ever gave you a ringing headache. (Denby; 7/13/98) (About 2 hours.; R) *Embassy 2–3; Sutton; Cobble Hill; Crossbay II.*

The Avengers—Ralph Fiennes and Uma Thurman are the famously low-key superagents John Steed and Emma Peel in this film version of the sixties television show. Also starring Sean Connery. (1 hr. 31 mins.; PG-13) *Waverly; Murray Hill Cinemas; Coronet; Lincoln Square; Kings Plaza.*

The Beyond—Lucio Fulci's 1981 zombie thriller set in New Orleans, home of one of the seven gateways to hell. Starring Catriona MacColl and David Warbeck. In English. (1 hr. 28 mins.; NR) *Angelika Film Center.*

Blade—Wesley Snipes is an immortal warrior who must fight a nation of vampires to save the world. Also starring Stephen Dorff, Traci Lords, and Kris Kristofferson. Directed by Stephen Norrington. (1 hr. 50 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Sutton; Orpheum 7; Lincoln Square; New Coliseum; Nova; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay II; Jackson Triplex; Main Street Cinemas; Plaza; Hylan Plaza; The Movies at Staten Island.*

Brazil—The European version of Terry Gilliam's 1985 surrealist classic. Starring Jonathan Pryce, Robert De Niro, Ian Holm, Bob Hoskins, and Michael Palin. (2 hrs. 23 mins.; R) *Film Forum.*

Buffalo '66—Vincent Gallo plays Billy Brown, a jumpy young loser who leaves prison and spends a long time looking for a place to pee. Billy kidnaps a girl (Christina Ricci) so she will accompany him on a visit to his parents, who hate him and wish he did not exist. Angelica Huston and Ben Gazzara produce successful vicious caricatures, but in the family scenes, Gallo begins to play with trick staging, and the movie comes grinding to a halt. From there on, it's strictly touch-and-go. (Denby; 7/20/98) (About 2 hrs.; R) *Angelika Film Center.*

★**The Chambermaid on the Titanic**—Horty (Olivier Martinez), a good-looking French foundry worker, wins a contest and receives a prize—a ticket to England to witness the departure of the *Titanic*. At Horty's hotel, a French-speaking woman, claiming to be a servant aboard the ship, presents herself at his door. Marie (Aitana Sánchez Gijón) stretches herself out on Horty's bed, and Horty freezes and does nothing. In the morning the woman is gone. When Horty returns to France, his factory buddies demand to hear about his exploits, and his wife (Romane Bohringer) turns on him in fury. Horty becomes a storyteller who holds a roomful of men in rapt silence with his tales of fabulous erotic goings. The movie is seductively beautiful, with a neat ironic ending, but Horty is not judged harshly—he's a dreamer, as much a member of the audience, hoping to be enchanted, as he is an enchanter himself. (Denby; 8/31/98) (1 hr. 36 mins.; NR) *North Shore Towers.*

Chile, Obstinate Memory—Patricio Guzmán revisits Chile and interviews those who effected, and who were affected by, the 1978 coup. (1 hr. 31 mins; NR); with *The Battle of Chile, Part 2: The Coup d'Etat.* (58 mins.; NR) *Film Forum.*

Concert of Wills—A documentary of the struggle to design and build the Getty Center in Brentwood, California. With architect Richard Meier. Directed by Susan Froemke, Bob Eisenhardt, and Albert Maysles. (1 hr. 40 mins.; NR) *Film Forum.*

Cube—Six strangers find themselves trapped in a surreal prison of booby-trapped cubical chambers. Starting Nicole deBoer, Nicky Guadagni, Wayne Robson, and Maurice Dean Wint. Directed by Vincenzo Natali. (1 hr. 31 mins.; R) *Opens 9/11.*

Dance With Me—Vanessa L. Williams is a hardened salsa-dance instructor (and former champion) whose new student teaches her how to love and live again. With Chayanne and Kris Kristofferson (as the dance-studio owner). Directed by Randa Haines. (2 hrs. 6 mins.; PG) *Village Theatre VII; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Crossbay; Forest Hills; Plaza; The Movies at Staten Island.*

Dead Man on Campus—Two college roommates, both failing, decide to pass by using the "dead man's clause" (the urban myth that any student whose roommate dies gets straight A's). Starring Tom Everett Scott and Mark-Paul Gosselaar. (About 2 hrs.; R) *First & 62nd St. Cinema; Lincoln Square; Whitestone; Kingsway; Crossbay II; The Movies at Staten Island.*

Dr. Dolittle—Eddie Murphy plays the man with a gift for communicating with the animal kingdom. Also starring Kristen Wilson and Kyla Pratt. Directed by Betty Thomas. (About 2 hours.; PG-13) *Worldwide Cinemas; 84th Street; Concourse Plaza; Cobble Hill; Linden Boulevard Multiplex.*

The Eel—After serving time for murdering his wife in a crime of passion, a parolee starts a new life as a small-town barber and opens up to another woman. Starring Koji Yakusho and Misa Shimizu. Written and directed by Shohei Imamura. Winner of the 1997 Palme d'Or. In Japanese with subtitles. (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Photograph by D. Littlejohn/Fine Line Features.

Opening The Big Dish

'Let's Talk About Sex' is Troy Beyer's ('B.A.P.S.') decidedly imperfect, occasionally insightful, and ultimately very watchable chick flick about three Miami roommates (Randi Ingerman, Beyer, and Paget Brewster, above) who spend a weekend videotaping women talking about men. A guilty pleasure, à la Lifetime movies (you know you watch 'em). Starts Friday, September 11.

Ever After—Drew Barrymore stars as the plucky cinder girl in this girl-power version of the classic fairy tale. Also starring Anjelica Huston. (2 hrs. 1 min.; PG-13) *Waverly; 19th Street East; Criterion Center; Beekman; 84th Street; Alpine; Marboro; Centre Sunnyside; Cinemart; Fresh Meadows; Main Street Cinemas; The Movies at Staten Island.*

'Cue' Cover Photographs: clockwise from top left, Alberto Sierra; Beatriz Schiller; courtesy of Cosmic Bicycle Theater.

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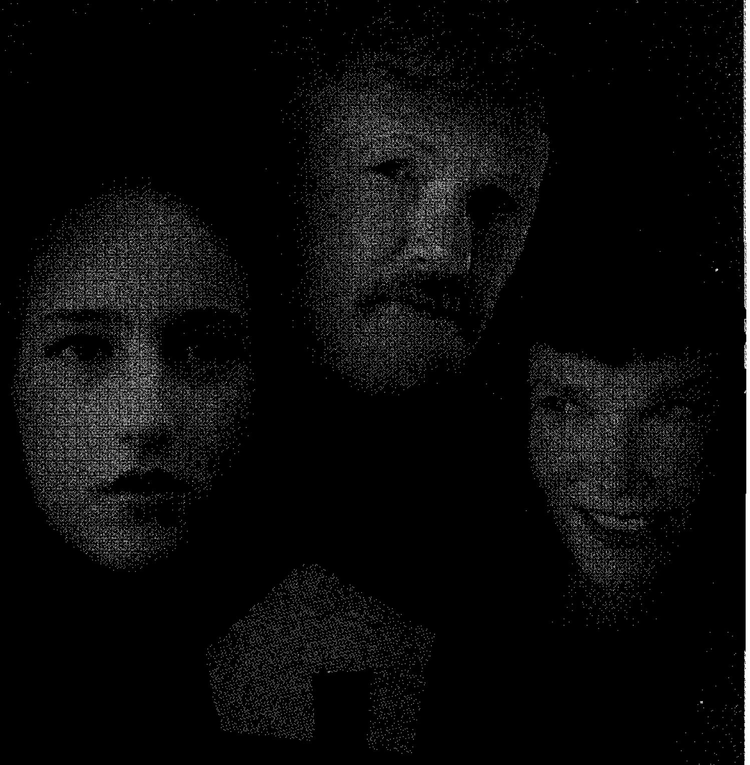

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Opens Friday September 18th

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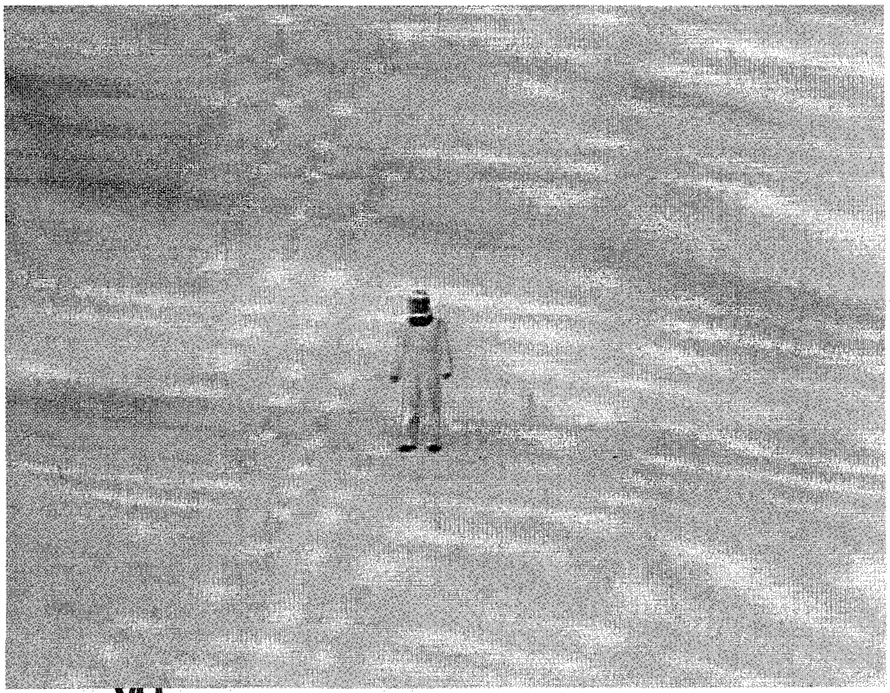

Photograph courtesy of the Museum of Modern Art.

Video Buzz Cut

In the trippy *Wax, Or the Discovery of Television Among the Bees,* a beekeeping defense-industry programmer hears voices coming from his hive and embarks on a journey through New Mexico's Trinity site and the Carlsbad Caverns. The *interesting* part, however, is the electronically enhanced images of cars turning into space shuttles, and planets giving birth to winged skulls. At MOMA, September 11–12. See "Museums, Societies, Etc." for more info.

54—The story of the fabled disco Studio 54. Starring Mike Myers, Neve Campbell, Selma Hayek, and Ryan Phillippe. Directed by Mark Christopher. (About 2 hrs.; R) *Whitestone; Lincoln Square; 34th St. Showplace; Village Theatre VII; 19th St. East; Astor Plaza; Fortway; Orpheum; Fresh Meadows; Crown Cinemas; Bay Plaza; Pavilion; Atrium; Continental; Crossbay II; Sheepshead Bay; Hylan Plaza; Bayside; Douglaston.*

Firelight—A young woman agrees to bear a child for a handsome stranger and later installs herself as the child's governess. Starring Sophie Marceau, Stephen Dillane, and Kevin Anderson. Written and directed by William Nicholson. (1 hr. 46 mins.; R) *Angelika Film Center.*

Free Tibet—A documentary of the San Francisco Tibetan Freedom Concert, with performances by the Beastie Boys, Björk, and John Lee Hooker. (About 2 hrs.; NR) *Opens 9/11 at Village East Cinemas.*

Gadjo Dilo—A Parisian boy travels to Romania to find his deceased father's favorite Gypsy singer and decides to remain in the exotic community. Starring Romain Duris and Isidor Serban. (1 hr. 37 mins.; NR) *Lincoln Plaza Cinemas.*

The Governess—Minnie Driver is a Jewish woman who poses as a Christian to get a governess job. With Tom Wilkinson, Harriet Walter, Florence Hoath, Bruce Myers, and Jonathan Rhys Meyers. Written and directed by Sandra Goldbacher. (1 hr. 54 mins.; R) *Art Greenwich Twin; Paris Theatre.*

Halloween H20—Michael Myers returns after twenty years to terrorize Jamie Lee Curtis. Starring Adam Arkin, LL Cool J., Janet Leigh, and Michelle Williams. Directed by Steve Miner. (About 2 hrs.; R) *Village East; Chelsea; State; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Marboro; Movieworld.*

How Stella Got Her Groove Back—Angela Bassett is a successful stockbroker whose life turns upside down when she visits Jamaica and falls for a handsome younger man. Also starring Whoopi Goldberg, Taye Diggs, and Regina King. Based on the novel by Terry McMillan. (About 2 hrs.; R) *Village Theatre VII; 19th Street East; State; First & 62nd St. Cinema; Orpheum 7; 84th Street; Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kings Plaza; Linden Boulevard Multiplex; Marboro; Cinema City; Continental; Crossbay; The Movies at Staten Island.*

I Married a Strange Person—A new husband develops psychic powers in this animated film by Bill Plympton. (1 hr. 14 mins.; NR) *Angelika Film Center.*

Knock Off—Jean-Claude van Damme is a sales rep in post-handover Hong Kong who uncovers a Russian mafia conspiracy to sell bombs on the black market. With Paul Sorvino, Lela Rochon, and Rob Schneider. Directed by Tsui Hark. (About 2 hrs.; R) *Village East; Chelsea; State; 86th Street; Gemini; 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Crossbay; Jackson Triplex; Movieworld; The Movies at Staten Island.*

Lethal Weapon 4—Danny Glover and Mel Gibson return to the roles they first played in 1987. Also starring Chris Rock, Joe Pesci, Rene Russo, and Jet Li. (About 2 hrs.; R) *Linden Boulevard Multiplex; Fresh Meadows.*

Like It Is—A young northerner moves to London's Soho and falls in love with an ambitious record executive. Roger Daltrey, Ian Rose, and Steve Bell. Directed by Paul Oremland. (1 hr. 30 mins.; NR) *Quad Cinema.*

Madeline—The film version of the much-loved children's story. Starring Frances McDormand and Hatty Jones. (1 hr. 28 mins.; PG) *Gemini; Main Street Cinemas.*

Mafia!—A parody of the traditional organized-crime film that revolves around the bumbling Cortino family. Starring Jay Mohr, Christina Applegate, Olympia Dukakis, and Lloyd Bridges. Directed by Jim Abrahams. (1 hr. 26 mins.; PG-13) *Embassy 2–3.*

The Mask of Zorro—Anthony Hopkins and Antonio Banderas work with professional skill in a ludicrous vehicle—a retro-style comedy-adventure with lots of explosions and fires and gold-toothed Mexicans. The best thing in the movie is the swordplay. (Denby; 8/3/98) (2 hrs. 10 mins.; PG-13) *Waverly; Embassy 1; Gemini; 84th Street.*

★A Merry War—Richard E. Grant plays Gordon Comstock, a failed poet who rails against the moneyed classes and ascribes all his failings to poverty. Gordon, of course, has a point: It is easier to become a man of letters if you have money. But it is also easier if you have talent, and Gordon has neither. He is unspeakably lucky to have a girlfriend (Helena Bonham Carter) who loves him deeply. The movie's modest affirmation at the end, when a homely aspidistra plant becomes a symbol of life and continuity—the connection, for Gordon, with the vital existence that has eluded him—is surprisingly touching. A very small movie, but it gets everything right. (Denby; 8/31/98) (1 hr. 41 mins.; NR) *First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Modulations—Iara Lee traces the evolution of electronic music. (About 2 hrs.; NR) *Quad Cinema.*

Mulan—Disney's animated version of China's most popular legend, in which a young girl becomes a war hero when she disguises herself as a man, joins the Imperial army, and fights against the invading Huns. With the voices of Ming-Na Wen, Eddie Murphy, B. D. Wong, and Donny Osmond. (1 hr. 26 mins.; G) *Embassy 2–3.*

The Negotiator—Samuel L. Jackson is a Chicago police negotiator who takes prisoners when he's being framed for murder. Also starring Kevin Spacey. (About 2 hrs.; R) *Village East; 34th Street Showplace; Chelsea; Criterion Center; 86th Street; Gemini; 84th Street; Whitestone; Kings Plaza; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Hylan Plaza.*

Next Stop, Wonderland—Hope Davis is a nurse who thinks she's finished with love until she meets an aspiring marine biologist from across town. With Alan Gelfant. Directed by Brad Anderson. (1 hr. 34 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square; Fresh Meadows; The Movies at Staten Island.*

★Nights of Cabiria—This remains the most perfectly beautiful and touching of Fellini's movies. One is amazed by how close he keeps us to the moment-by-moment feelings of Giulietta Masina's aging, unhappy little prostitute. Fellini offers a Christian optimism that draws nothing from doctrine or clergy and everything from love. (Denby; 7/20/98) (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

★The Opposite of Sex—Dedee (Christina Ricci) moves in with Bill (Martin Donovan), her gay half-brother, who is exceptionally nice but almost pathologically mild. Dedee now has her patsy; she immediately seduces Bill's live-in lover, the handsome but rather stupid young Matt (Ivan Sergei), and soon the two of them escape from his house in Indiana. They are pursued—not just by Bill but also by a fellow teacher, a woman named Lucia. As played by Lisa Kudrow, Lucia turns into a major comic creation. Lucia and Bill are the decent and high-minded ones; they represent "the opposite of sex"—the opposite of promiscuous Dedee, who has no standards at all. Dedee, though, has a certain truth. Some of her outrageous demand on life passes into the virtuous people. They want happiness, too. And happiness doesn't lie in the opposite of sex. (Denby; 6/22/98) (1 hr. 40 mins.; R) *Angelika Film Center; Regency.*

The Parent Trap—The remake of the 1961 Disney classic. Starring Dennis Quaid, Natasha Richardson, and Lindsay Lohan. (2 hrs. 8 mins.; PG) *Cinema I, II, Third Ave.; Guild 50th Street; Lincoln Square; Bay Plaza; Concourse Plaza; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Centre Sunnyside; Fresh Meadows; Hylan Plaza; The Movies at Staten Island.*

π—A mathematician tries to decode the numerical pattern in the stock market. Starring Sean Gullette. Directed and written by Darren Aronofsky. (1 hr. 45 mins.; PG-13) *Angelika Film Center.*

Return to Paradise—Anne Heche injects some life into this rather square moral melodrama. Three American college grads, Sheriff (Vince Vaughn), Tony (David Conrad), and Lewis (Joaquin Phoenix), vacationing in Malaysia, smoke a lot of hash. Two of the young men go home, leaving

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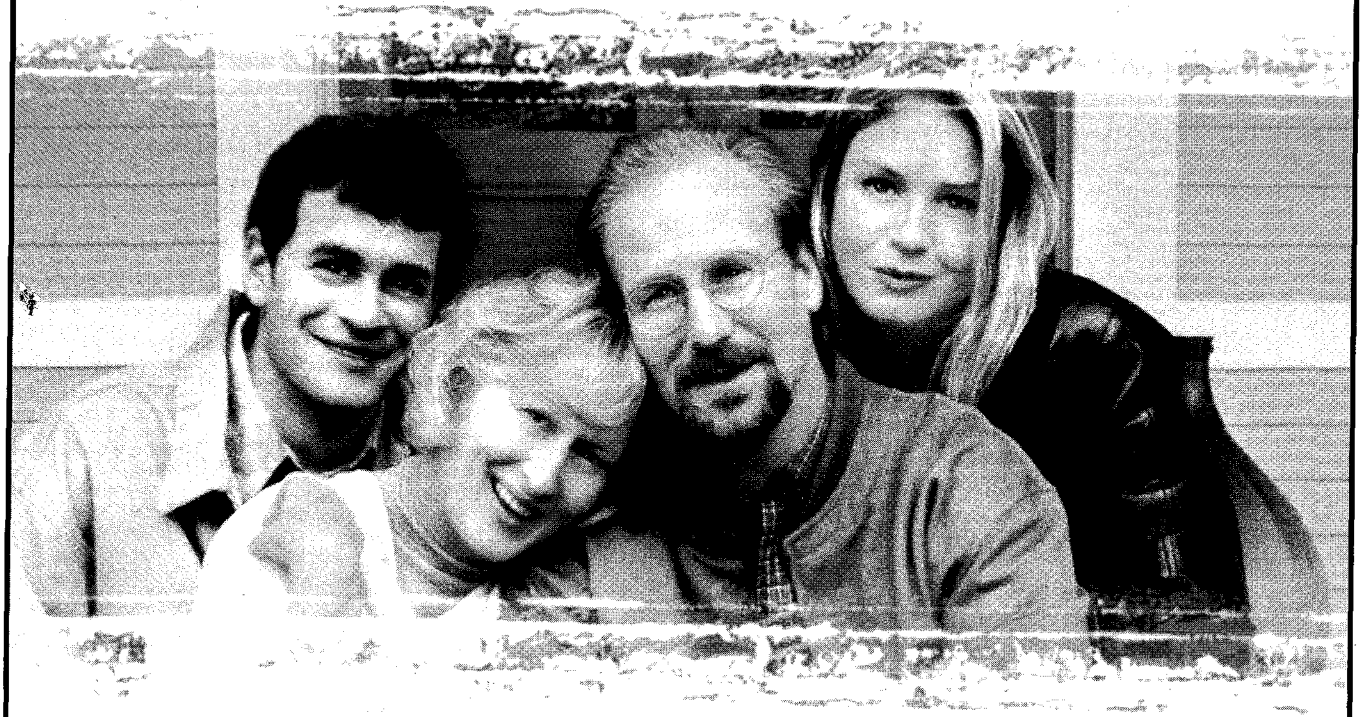

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OPENS NATIONWIDE ON SEPTEMBER 18TH

behind Lewis. The movie then skips ahead to New York, two years later, where Heche shows up as Beth, a lawyer working for Lewis. It seems that he was busted for possession of drugs just after Sheriff and Tony left, and will hang in eight days unless they go back to Penang, admit their responsibility, and agree to serve three years in prison each. The trouble with the story is that it's too obvious morally, and too linear as a piece of dramatic construction. The only thing that saves the movie from boredom is the sexual tension between Heche and Vaughn. (Denby; 8/31/98) (1 hr. 49 mins.; R) *Village East; Chelsea; First & 62nd St. Cinema; Lincoln Square; The Movies at Staten Island.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water (we can actually see the bullets, slowed down by the sea, striking their targets). Many who make it out of the boats die in the first few yards of sand. In this one scene, and in another battle at the end, Steven Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Village Theatre VII; Chelsea West; Murray Hill Cinemas; Ziegfeld; New York Twin; Orpheum 7; Lincoln Square; Metro Cinema; Bay Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay II; Fresh Meadows; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

See the Sea—A psychological drama about a woman on a remote island who allows a young backpacker to camp on her lawn. Starring Sasha Hails and Marina de Van. In French, with subtitles. With *A Summer Dress.* (1 hr. 7 mins.; NR) *Quad Cinema.*

Simon Birch—A very small boy teaches everyone in town some very big lessons. Starring Ian Michael Smith, Jan Hooks, David Strathairn, Joseph Mazzello, and Ashley Judd. "Suggested" by John Irving's *A Prayer for Owen Meany.* Written and directed by Mark Steven Johnson. (About 2 hrs.; PG) *Opens 9/11.*

The Slums of Beverly Hills—A young girl grows up poor in a family of men in Beverly Hills. Starring Natasha Lyonne, Alan Arkin, Marisa Tomei, Carl Reiner, Kevin Corrigan, Rita Moreno, and Jessica Walter. Written and directed by Tamara Jenkins. (1 hr. 31 mins.; R) *Angelika Film Center; Chelsea; Cinema I, II, Third Ave.; 62nd and Broadway; Alpine; Pavilion Theatre; Cinemart; The Movies at Staten Island.*

Small Soldiers—A small town is overrun by its children's feuding action figure toys. Starring Phil Hartman, Jay Mohr, Kirsten Dunst, Ann Magnuson, Denis Leary, and Frank Langella. (1 hr. 45 mins.; PG-13) *Whitestone; Linden Boulevard Multiplex; Movieworld.*

Smoke Signals—A comic Sundance favorite about a young Native American boy who reluctantly brings his goofy friend along when he travels from his Coeur d'Alene reservation to Arizona to pick up his father's ashes. Written by Sherman Alexie and directed by Chris Eyre. Starring Adam Beach and Evan Adams. (1 hr. 29 mins.; PG-13) *Village East; Cinemart.*

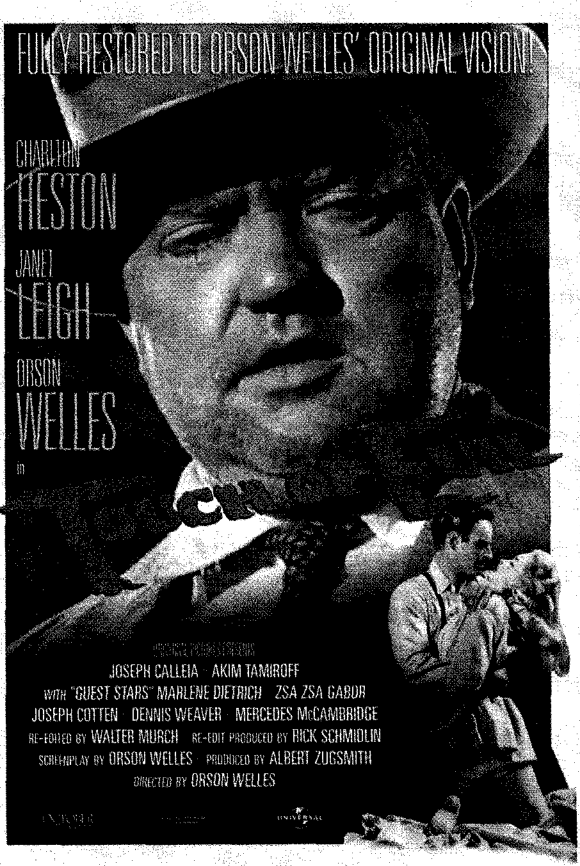
Snake Eyes—Rick Santoro (Nicolas Cage) is a crooked cop in Atlantic City on fight night. At ringside he greets an old friend, Commander Kevin Dunne (Gary Sinise), a Navy officer assigned to protect the secretary of Defense, who is also attending the fight. The bout begins, the champ is knocked down, and the secretary takes a bullet in the throat. All of this is conveyed in a single, enormously long-lasting shot. But this opening sets up a peculiar problem. When the shot runs out, the movie also seems to run out. I can't think of another movie that starts so brilliantly and ends so miserably as this one. (Denby; 8/17/98) (1 hr. 31 mins.; R) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; State; 72nd St. East; Lincoln Square; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Crossbay II; Fresh Meadows; Movieworld; The Movies at Staten Island.*

There's Something About Mary—Ted (Ben Stiller) is a nerd still in love with his high-school crush Mary (Cameron Diaz) thirteen years after graduation. So he sends a sleazy investigator, Healy (Matt Dillon), to spy on Mary. And of course Healy falls in love with her, too. When Healy visits Mary in her Miami apartment, he falls into a misadventure with a dreadful little dog. What Dillon does to that dog is one of the funniest things in recent movie

Revival

Evil, Retouched

Given that the nail-biting finale of the *noir* classic *Touch of Evil* is triggered by an eerie, harrowing echo, it's unsettling to be talking with one of the movie's stars, Janet Leigh, over a loudly echoing phone line. "Orson was a genius," she says, twice. She is reminiscing about the late Orson Welles, who directed the film and played its menacing heavy, the police chief Hank Quinlan. (And he was *very* heavy in this one, even for Orson.) Leigh herself played a prim and plucky newlywed—on her honeymoon with Mexican narcotics agent Charlton Heston—in the 1958 film, which has just been recut according to a recently discovered 58-page memo that Welles left behind. *(The new version opens September 11 at Film Forum.) In one memorable scene, Leigh is imprisoned in a remote motel room by Quinlan, who then frames her as a drug addict, murderer, and sex maniac.* Leigh calls it her "nightie scene," referring, demurely, to the racy lace number she wears throughout. "It was a different kind of role," she says. "She certainly was advanced! Tame for today, but for then! And what you *think* happens to her, the gang rape and the drugs!" Leigh says that except for the memorable opening shot, Welles improvised most of the scenes ("He'd see a setting—I dunno, a tree against an oil well—and he'd say, 'That is so interesting and dark, let's play that scene here' ") and shot the film entirely at night. Sadly, the bizarre angles and distorted perspectives, in addition to his out-there script, confused studio executives. Hence the studio re-edit, a bowdlerization that wasn't acceptable to Welles, Leigh, or Heston. "It wasn't meant to be a pretty picture," she sighs. "It was an ugly picture. That's what he wanted, that seedy, ugly kind of look. Orson was so far ahead of his time." Now that the film has been put right, there's only one other false impression that Leigh would like to correct: "You know, Orson was padded. This picture was shot before he became, you know, *so big.* He wore a pillow around his middle. And he loved to put the jowls on." In case you were wondering. **Patricia Falvo**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comedy. But if you don't laugh at him, or at a man on crutches, or at a psychopathic hitchhiker, then you stand accused of a craven obeisance to political correctness. And although I laughed at the poor dog, I didn't laugh at these other things. The insensitivity gets one down after a while. (Denby; 8/3/98) (1 hr. 59 mins.; R) *Village East; 34th Street Showplace; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Whitestone; Alpine; Kent Triplex; Kingsway; Marboro; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Continental; Fresh Meadows; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

The Thief—A war widow and her little boy begin a relationship with a strange man, with profound consequences. Starring Vladimir Mashkov, Ekaterina Rednikova, and Misha Philipchuk. Directed by Pavel Chukhrai. (1 hr. 30 mins.; R) *Lincoln Plaza Cinemas.*

Touch of Evil—The new cut of the film, as directed by Orson Welles's recently discovered 58-page memo. Starring Charlton Heston, Janet Leigh, Marlene Dietrich, and Orson Welles. (1 hr. 48 mins.; NR) *Film Forum.*

★**Unmade Beds**—The talented British writer-director Nicholas Barker has created one of the more original movies of the year. He chose four single men and women and filmed them, then mixed their actual words with inventions of his own, and they act themselves. The funniest is Brenda Monte, a former lap dancer who needs money to keep up her mortgage payments. Mikey Russo is the tough-guy loner who lives in fear of being associated with a mutt: Aimee Copp, a young Valkyrie at 225 pounds, is desperately eager to get married. And Michael DeStefano, who is 40 and unmarried, is caught between resentment of the women who have rejected him and self-contempt. Barker allows these four the dignity of their unhappiness. They are what they are; they will hold on to their anger and resentment even though doing so dooms them to failure, and in the end we build a kind of admiration for them. (Denby; 8/24/98) (1 hr. 33 mins.; NR) *The Screening Room.*

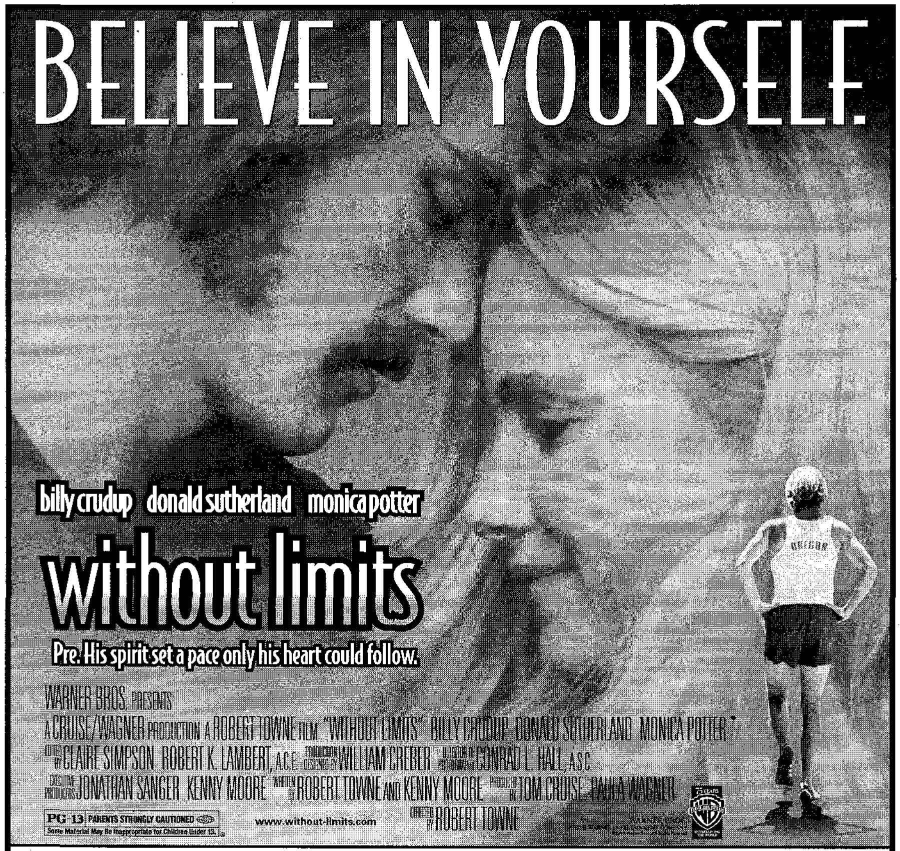
Western—Two men, one Spanish and one Russian, form an uneasy friendship and drive the west coast of France. Starring Sergi Lopez, Sacha Bourdo, and Elisabeth Vitali. Winner of the 1997 Grand Jury Prize at Cannes. (2 hrs. 1 min.; NR) *Lincoln Plaza Cinemas.*

Why Do Fools Fall In Love?—Larenz Tate stars as Frankie Lymon, the singing star who died young and left three widows (Lela Rochon, Halle Barry, and Vivica Fox) to fight over his estate. Directed by Gregory Nava. (About 2 hrs.; R) *Village East; Chelsea; Coronet; Criterion Center; Orpheum 7; 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Kent Triplex; Kingsway; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Cinema City; Crossbay II; Forest Hills; Jackson Triplex; Movieworld; The Movies at Staten Island.*

Wrongfully Accused—Leslie Nielson stars in this spoof of *The Fugitive.* Directed by Pat Proft. (About 2 hrs.; PG-13) *Chelsea; State; Gemini; Lincoln Square; Whitestone; The Movies at Staten Island.*

The Young Girls of Rochefort—Catherine Deneuve and her sister Françoise Dorléac star as small-town girls (twin sisters, actually) who dream of making it big in music. With Gene Kelly, Grover Dale, George Chakiris, and Jacques Perrin. Written and directed by Jacques Demy. (2 hrs. 4 mins.; NR) *Film Forum.*

Your Friends & Neighbors—The theme of this movie is that no one knows how to love, or even how to make love. The male characters, three friends, are a schlep (Aaron Eckhart), a worm (Ben Stiller), and a would-be stud (Jason Patric) who loathes women and is probably gay. The women are only slightly less depressing. There's a prig (Catherine Keener), a mope (Amy Brenneman), and a sweet lesbian (Nastassja Kinski). These people manipulate and betray one another in a series of short, desperate scenes that don't play. The film is both vicious and earnest, an excruciating combination. I don't ask for pleasantness, but there has to be some way of making us care about the people in a movie, or else we are wasting our time with stum-



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Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

blers and schmucks. Neil LaBute obliterates his characters, his scenes, and, ultimately, himself. (Denby; 8/31/98) (1 hr. 40 mins.; R) *19th Street East; First & 62nd St. Cinema; UA East; Lincoln Plaza Cinemas; Pavilion Theatre.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Beyond; Buffalo '66; Firelight; I Married a Strange Person; Next Stop, Wonderland; The Opposite of Sex; The Slums of Beverly Hills; π.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *The Governess; Snake Eyes.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Closed for renovations.*

Film Forum—209 W. Houston St. (727-8110) *Brazil; Chile, Obstinate Memory; Concert of Wills; Touch of Evil; The Young Girls of Rochefort.*

Quad Cinema—34 W. 13th St. (255-8800) *The Eel; Like It Is; Modulations; See the Sea.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Unmade Beds.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Air Bud: Golden Receiver; Halloween H20; Knock Off; The Negotiator; Return to Paradise; Smoke Signals; There's Something About Mary; Why Do Fools Fall in Love?*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Blade; Dance With Me; How Stella Got Her Groove Back; Saving Private Ryan; 54.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Avengers; Ever After; The Mask of Zorro.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Dance With Me; Ever After; How Stella Got Her Groove Back; Your Friends & Neighbors; 54.*

34th Street Showplace—238 E. 34th St. (532-5544) *The Negotiator; There's Something About Mary; 54.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Blade; Halloween H20; Knock Off; The Negotiator; Return to Paradise; The Slums of Beverly Hills; Snake Eyes; There's Something About Mary; Why Do Fools Fall in Love?; Wrongfully Accused.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Saving Private Ryan.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *The Avengers; Blade; Saving Private Ryan; Snake Eyes.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Gone With the Wind.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *54.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Next Stop, Wonderland; The Parent Trap; The Slums of Beverly Hills.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Avengers; Why Do Fools Fall in Love?*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Blade; Dance With Me; Ever After; The Negotiator; There's Something About Mary; Why Do Fools Fall in Love?*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *54.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Henry Fool; The Spanish Prisoner.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Mask of Zorro.*

Embassy 2-3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Armageddon; Mafia!; Mulan.*

Guild 50th Street—33 W. 50th St. (757-2406) *The Parent Trap.*

Paris Theatre—4 W. 58th St. (688-3800) *The Governess.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *Halloween H20; How Stella Got Her Groove Back; Knock Off; Snake Eyes; Wrongfully Accused.*

Sutton—205 E. 57th St. (759-1411) *Armageddon; Blade.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Dr. Dolittle; Godzilla; Out of Sight; A Perfect Murder; Six Days, Seven Nights; The Truman Show.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Saving Private Ryan.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Snake Eyes.*

86th Street—125 E. 86th St. (505-CINE#604) *Knock Off; The Negotiator.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Ever After.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Dance With Me; Dead Man on Campus; How Stella Got Her Groove Back; A Merry War; Return to Paradise; There's Something About Mary; Your Friends & Neighbors.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Knock Off; Madeline; The Mask of Zorro; The Negotiator; Wrongfully Accused.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Saving Private Ryan.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Blade; Dance With Me; How Stella Got Her Groove Back; Saving Private Ryan; There's Something About Mary; Why Do Fools Fall in Love?; 54.*

UA East—1629 First Ave., at 85th St. (249-5100) *Your Friends & Neighbors.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Slums of Beverly Hills.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Dr. Dolittle; Ever After; How Stella Got Her Groove Back; Knock Off; The Mask of Zorro; The Negotiator; Why Do Fools Fall in Love?*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Eel; Gadjo Dilo; A Merry War; Nights of Cabiria; The Thief; Western; Your Friends & Neighbors.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *The Avengers; Blade; Dance With Me; Dead Man on Campus; Next Stop, Wonderland; The Parent Trap; Return to Paradise; Saving Private Ryan; Snake Eyes; There's Something About Mary; Wrongfully Accused; 54.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *How Stella Got Her Groove Back; Saving Private Ryan.*

New Coliseum—701 W. 181st St. (740-1545) *Blade; Dance With Me; Knock Off.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Blade; Dance With Me; Why Do Fools Fall in Love?*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Blade; Snake Eyes.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Opposite of Sex.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Blade; Dance With Me; Halloween H20; How Stella Got Her Groove Back; Knock Off; The Parent Trap; Saving Private Ryan; Snake Eyes; Why Do Fools Fall in Love?; 54.*

Concourse Plaza—214 E. 161th St. (588-8800) *Air Bud: Golden Receiver; Blade; Dance With Me; Dr. Dolittle; Halloween H20; How Stella Got Her Groove Back; Knock Off; The Parent Trap; Snake Eyes; Why Do Fools Fall in Love?*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Air Bud: Golden Receiver; Blade; Dance With Me; Dead Man on Campus; Halloween H20; How Stella Got Her Groove Back; Knock Off; The Negotiator; 54; Saving Private Ryan; Small Soldiers; Snake Eyes; There's Something About Mary; Why Do Fools Fall in Love?; Wrongfully Accused.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM #580) *Blade; Ever After; Saving Private Ryan; The Slums of Beverly Hills; Snake Eyes; There's Something About Mary; Why Do Fools Fall in Love?*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Blade; How Stella Got Her Groove Back; Why Do Fools Fall in Love?*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Dance With Me; How Stella Got Her Groove Back; Knock Off; Wrongfully Accused.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Blade; How Stella Got Her Groove Back; Knock Off; 54; Why Do Fools Fall in Love?*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Blade; There's Something About Mary; Why Do Fools Fall in Love?*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *The Avengers; Blade; Dance With Me; How Stella Got Her Groove Back; Knock Off; The Negotiator; The Parent Trap.*

Opening

Card Sharks

Matt Damon is Edward Norton's beleaguered enabler in *Rounders*, the story of two grammar-school buddies who get in big trouble with New York's gambling underworld (represented by John Malkovich) when they don't know when to fold them. Starts September 11.

Photograph by John Clifford/Miramax Films.

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Dead Man on Campus; Saving Private Ryan; Snake Eyes; There's Something About Mary; Why Do Fools Fall in Love?*

Linden Boulevard Multiplex—Linden Boulevard and Eldert Lane, Brooklyn (277-0303) *Lethal Weapon 4; Blade; Dance With Me; Dr. Dolittle; Halloween H20; How Stella Got Her Groove Back; Knock Off; The Negotiator; The Parent Trap; Saving Private Ryan; Small Soldiers; Snake Eyes; Why Do Fools Fall in Love?*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Ever After; Halloween H20; How Stella Got Her Groove Back; There's Something About Mary.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Blade; Knock Off; The Parent Trap; Saving Private Ryan; The Slums of Beverly Hills; There's Something About Mary; Your Friends & Neighbors; 54.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Blade; Dance With Me; Knock Off; Snake Eyes; Why Do Fools Fall in Love?*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Blade; Dance With Me; Knock Off; The Negotiator; Saving Private Ryan; Snake Eyes; There's Something About Mary; 54; Why Do Fools Fall in Love?*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Blade; Dance With Me; Knock Off; Snake Eyes; There's Something About Mary; Why Do Fools Fall in Love?*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *The Negotiator; The Parent Trap; Saving Private Ryan; Why Do Fools Fall in Love?; Wrongfully Accused; Your Friends & Neighbors.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Blade; Dance With Me; Ever After; Knock Off; The Parent Trap; Saving Private Ryan.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Blade; Dance With Me; How Stella Got Her Groove Back; Knock Off; Why Do Fools Fall in Love?*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Blade; Ever After; The Slums of Beverly Hills; Smoke Signals.*

Continental—70-20 Austin St., Forest Hills (544-1020) *How Stella Got Her Groove Back; There's Something About Mary; 54.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Dance With Me; How Stella Got Her Groove Back; Knock Off.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Armageddon; Blade; Dead Man on Campus; Saving Private Ryan; Snake Eyes; Why Do Fools Fall in Love?; 54.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Blade; Halloween H20; Knock Off; The Parent Trap; Snake Eyes.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Dance With Me; Why Do Fools Fall in Love?*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Lethal Weapon 4 ; Ever After; Next Stop, Wonderland; The Parent Trap; Saving Private Ryan; Snake Eyes; There's Something About Mary; 54.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Blade; Knock Off; Why Do Fools Fall in Love?*

Main Street Cinemas—72-66 Main St. (263-4828) *Air Bud: Golden Receiver; Blade; Ever After; Madeline; Saving Private Ryan; There's Something About Mary.*

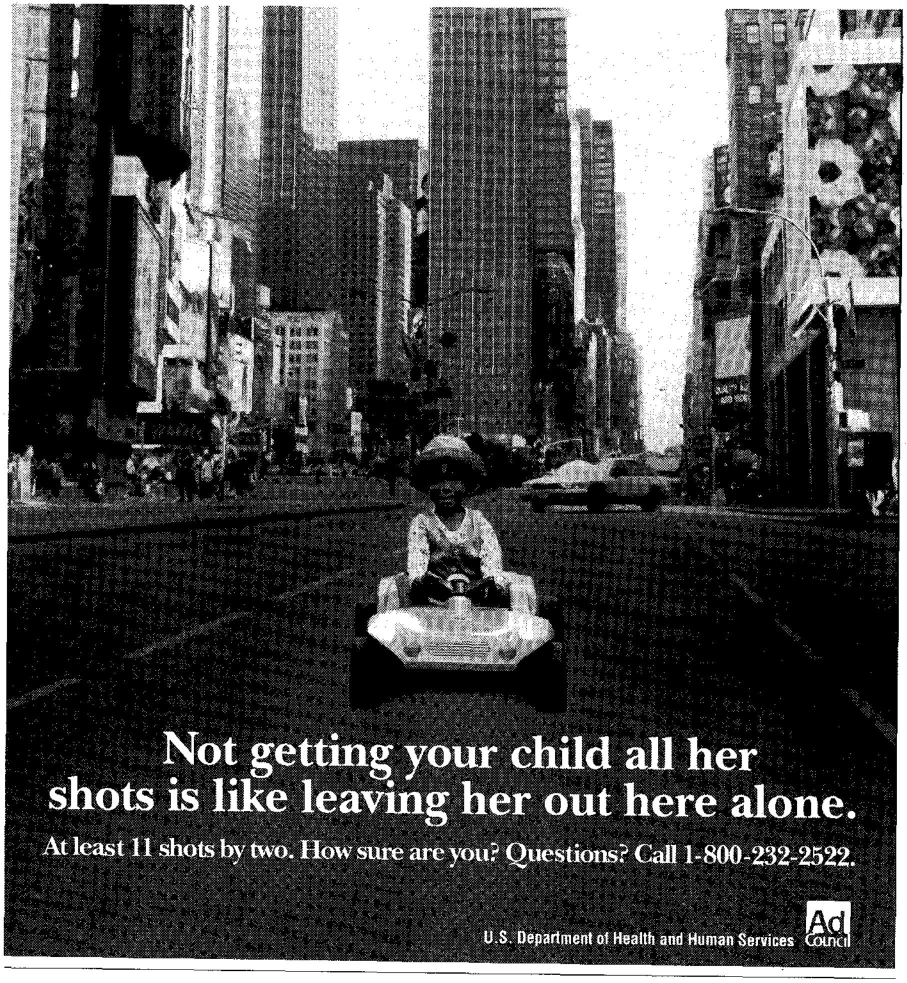
Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Halloween H20; Knock Off; Saving Private Ryan; Small Soldiers; Snake Eyes; There's Something About Mary; 54; Why Do Fools Fall in Love?*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The Chambermaid on the Titanic; The Mask of Zorro; A Price Above Rubies; The Thief.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Blade; Dance With Me.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *54.*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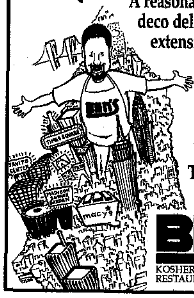

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Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Saving Private Ryan.*

Staten Island

Area Code 718

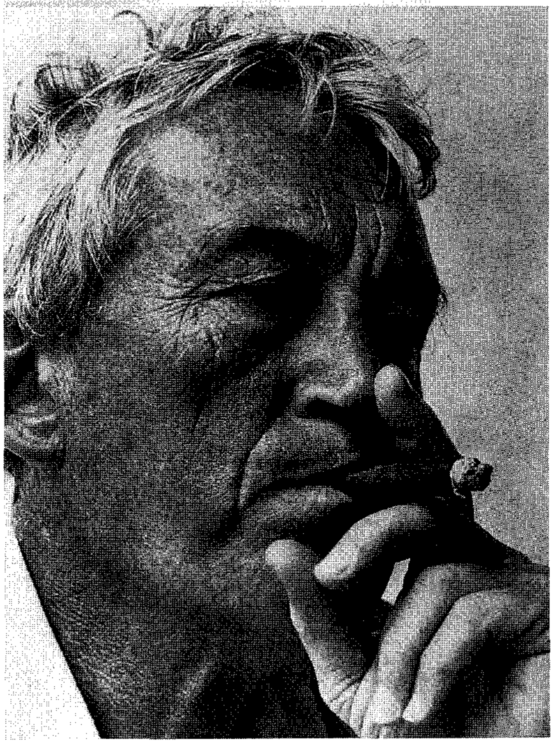
Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Air Bud: Golden Receiver; Blade; Ever After; Knock Off; The Parent Trap; Return to Paradise; Saving Private Ryan; Small Soldiers; Smoke Signals; Snake Eyes; There's Something About Mary; 54.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Blade; The Negotiator; The Parent Trap; Saving Private Ryan; There's Something About Mary; 54.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Blade; Dance With Me; Dead Man on Campus; Ever After; How Stella Got Her Groove Back; Knock Off; Next Stop, Wonderland; The Parent Trap; Return to Paradise; Saving Private Ryan; The Slums of Beverly Hills; Snake Eyes; There's Something About Mary; Why Do Fools Fall in Love?; Wrongfully Accused.*

Retrospective
Living to Tell

Craggy, dashing John Huston was a boxer, a member of the Mexican cavalry, a journalist (until inaccuracy got him canned), and, finally, a screenwriter before hitting the big time in 1941 as director of 'The Maltese Falcon.' The American Museum of the Moving Image screens twenty of his best films—including the battlefront documentaries he made as a Signal Corps lieutenant during WWII—starting Friday, September 12. See "Museums, Societies, Etc." for more info.



Museums, Societies, Etc.

A Different Light—9/13: *Reunion in France* (1942); 7 P.M. 151 W. 19th St. (989-4850); free.

American Museum of the Moving Image—"John Huston Retrospective"; through 10/11. 9/12: *The Maltese Falcon* (1941) and *Beat the Devil* (1996). 9/13: *The African Queen* (1951) and *White Hunter, Black Heart* (1990). 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"'68: Agit-Pop." 9/12: *Reprise* (1997). 9/13: *In the Year of the Pig* (1968). "New Filmmakers." 9/9: Special short features by Antonio Siqueira; *Rules of the Gang* (1998) by Jörg Fockele. "From the Archives." 9/8: *Open City* (1945). 9/9: *La Strada* (1954). 9/10: *Investigation of a Citizen Above Suspicion.* (1970). "Tribute to James Blue." 9/10: *The Olive Trees of Justice* (1962). 9/12: *The March on Washington* (1963–64), *Robert Kennedy Campaign Film—Nebraska* (1968), *A Few Notes on Our Food Problem* (1968), and *Kenya Boran* (1974); Lecture: "Films by Joyce Wieland." 9/13: Various shorts. 32 Second Ave., at 2nd St. (505-5110); $7.

Film Society of Lincoln Center— (The Walter Reade Theater) "Chinese Cinema: 1933–49." 9/9: *Volcano in the Blood/Huoshan Qingxue* (1932) and *Spring Silkworms/Chu Can* (1933). 9/10: *Small Toys/Xiao Wanyi* (1933) and *The Highway/Da Lu* (1934). 9/11: *The Goddess/Shen Nu* (1934) and *Life and Death/Shengsi Tongxin* (1936). 9/12–9/13: *Crossroads/Shizi Jietou* (1937) and *Tears of a Mother/Cimu Qu* (1937). 9/14: *Along the Sungari River/Songhuajiang Shang* (1947). "Jazz on Film." 9/15: Hosted by Chico O'Farrill. "Movies for Kids." 9/12–9/13: *A Tree Grows in Brooklyn* (1945). Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

Guggenheim Museum—Through 9/20: "The International Puppet Film Festival." 9/11: William Kentridge in Person. 9/12: *Fool's Fire,* by Julie Taymor; *Rigoletto,* by Barry Purves; and *The Soldier and Death,* by Jim Henson. 9/16: *Tale of the Fox* and other Political Parables. Peter B. Lewis Theater; 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Museum of Modern Art—"Recent Acquisitions." 9/8: *Hail the Woman* (1921). 9/8 and 9/12: *Daughters of the Dust* (1991). 9/10: *The Bed You Sleep In* (1993). 9/10 and 9/14: *Underground* (1928). 9/11 and 9/13: *Dance of Darkness* (1989), *To Catch a Glimpse* (1997), and Andy Warhol: Short Films, Split (1981). 9/11: *The Adventures of a Nurse (Part I and Part II)* (1976). 9/11–9/12: *Wax* (1991). 9/11–9/12: Hal Hartley: Four Short Films. 9/12: *Fourth of July in Saugherties* (1973) and *Dusi and Jenö (Private Hungary 2)* (1989). 9/13: *Love Affair* (1939). 9/14: *Empire* (1965). "Special Screening." 9/13: The Avant-Garde: The Erotic Experience. "Conversations With Peter Bogdanovich." 9/11: *Running on Empty* (1988). "Eisenstein: The Centenary Year." 9/15: *Ivan the Terrible, Part I* (1943). 11 W. 53rd St. (708-9400); free with $9.50 admission.

The Screening Room—Midnight: *Austin Powers* (1997). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 9/12–9/13: *The Family Game* (1983). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Photograph from Photofest/AMMI.

art

Artists Space at 25...Art International NY

Galleries

Solos

Madison Avenue and Vicinity

Pierre Bonnard—Drawings from the estate of the artist ranging in date from 1895 to 1945, many of them not previously exhibited; through 10/10. Wildenstein, 19 E. 64th St. (879-0500).

Claudia Fitch—Recent sculptures that put a surrealist twist on traditional decorative arts and popular culture, among them works made from urethane foam and steel, cast iron, and ceramics; 9/10–10/17. Baumgold, 128 E. 72nd St. (861-7338).

Simon Lee—An installation that uses glass, dust, and light to create a filmic panorama; 9/8–10/17. Sculpture Center, 167 E. 69th St. (879-3500).

Carol Rowan—Graphite drawings of architecture in England, Italy, New York City, and New Mexico; through 9/12. Taggart, 48 E. 73rd St. (628-4000).

57th Street Area

Georg Baselitz—New paintings; 9/11–10/10. PaceWildenstein, 32 E. 57th St. (421-3292).

Bill Jensen/Leonardo Drew—New paintings that depict atmospheric arrangements of two colors, one stacked above the other/An installation of assemblages of encrusted wood, fabric, paper, and glass; 9/12–10/3. Boone, 745 Fifth Ave. (752-2929).

Alan Bray—Small panel paintings of Maine landscapes; through 10/3. Schmidt Bingham, 41 E. 57th St. (888-1122).

Petah Coyne—Works from the artist's new "Fairy Tales" series, in which antique taxidermy and religious sculptures have been cloaked with hair and then braided together to form mysterious wall and floor tableaux; 9/11–10/16. Lelong, 20 W. 57th St. (315-0470).

Ward Davenny—Monumental charcoal drawings of landscapes; through 9/19. Ryan, 24 W. 57th St. (397-0669).

Balcomb Greene/Gertrude Greene—A survey of works from the thirties and forties by the painter Balcomb Greene and his wife, Gertrude Greene, the sculptor, including abstract and figurative paintings by the former, and wood reliefs of cut-out biomorphic and geometric shapes by the latter; 9/10–10/10. Perlow, 41 E. 57th St. (644-7171).

Sharon Horvath/Mervyn Peake—Recent mixed-media paintings and works on paper started in Rome by a 1997 Prix de Rome recipient/Works on paper by the British writer and illustrator (1911–1968); 9/10–10/10. De Nagy, 724 Fifth Ave. (262-5050).

David Kroll—Paintings of vases, fruits, bird's nests, and other still life set against sepia-toned landscapes; through 10/3. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

John Laub/Roger Winter—Recent landscape paintings by both; 9/10–10/10. Fischbach, 24 W. 57th St. (759-2345).

Jason Martin—Recent abstract paintings by a British artist; 9/9–10/10. Miller, 41 E. 57th St. (980-5454).

Louise Nevelson—Ceramic sculptures and drawings from the forties; 9/9–10/17. Washburn, 20 W. 57th St. (397-6780).

Kenneth Noland—New paintings that mark a return to the circle format first examined by the artist in the late fifties and early sixties; 9/9–10/17. Emmerich, 41 E. 57th St. (752-0124).

Tony Smith—The artists' drawings and photographs of his working models and mock-ups on loan from the Tony Smith Estate; through 9/30. Seagram, 375 Park Ave. (572-7000), Mon.–Thurs. 9–5, Fri. 9–1.

SoHo and TriBeCa

Terry Adkins/Dotty Attie—Minimal assemblages that draw on the artist's southern and African heritage and are constructed from industrial castoffs, farm machinery, and bits of wood and metal piping/New paintings on small square canvases whose imagery is based on photographs of murder victims; 9/10–10/10. P.P.O.W., 476 Broome St. (941-8642).

Xu Bing—Two pieces by a Chinese avant-garde artist that explore the use of live animals in performative art; through 10/10. Tilton, 49 Greene St. (941-1775).

Brian Clarke—A stained-glass wall dedicated to Linda McCartney; through 9/12. Shafrazi, 119 Wooster St. (274-9300).

John Carhart Ebeling—Paintings that depict faces derived from anonymous photographs and early fifties advertising; 9/10–10/17. Golden, 39 Wooster St. (274-0080).

Roland Flexner—New works in ink on paper that explore the relationship between movement, breath, and gesture; 9/10–10/10. Golden, 16 Mercer St. (334-3124).

Fred Franzen—Recent paintings that depict seascapes reduced to simple abstract shapes; 9/10–10/3. M-13, 72 Greene St. (925-3007).

David Goerk—Intimately scaled abstract paintings on shaped supports; 9/11–10/7. Stark, 113 Crosby St. (925-4484).

Jim Hodges—New works, among them a collage made from 18,000 Pantone samples, a mosaic of thousands of pieces of hand-cut mirrored glass, and a fabric construction of sixteen incrementally sized shirts all contained within each other; 9/11–10/10. CRG, 93 Grand St. (966-4360).

Wade Hoefer—New paintings and works on paper that depict archetypal pastoral landscapes; 9/10–10/17. Knowlton, 568 Broadway (966-2625).

Richard Kalina—New paintings that depict recognizable objects such as pipes and martini glasses juxtaposed against a grid; 9/10–10/10. Lennon, Weinberg, 560 Broadway (941-0012).

Yayoi Kusama—Works on paper from the fifties by the artist, who is currently the subject of a retrospective at MOMA; through 9/30. Blum, 99 Wooster St. (343-0441).

Sol LeWitt—New site-specific wall drawings; 9/10–10/10. PaceWildenstein, 142 Greene St. (431-9224).

Lisa Mackie—Abstract paintings, some of them bound together as books, that constitute a visual diary of the artist's world travels; through 9/29.

Photography
Strike a Pose

Expect the heartwarming, the heartbreaking, and the flat-out terrifying from 'Eyewitness 98,' an exhibit of press photographs taken in 1997 and selected by the World Press Photo Foundation for its forty-first annual competition (below, a ballroom-dancing class in South Africa taken by Jodi Bieber for 'The Independent'). At the North Bridge, World Financial Center, West Street between Liberty and Vesey Streets; September 10 through October 4.

Photograph © Jodi Bieber.

Kelly, 591 Broadway (226-1660).

Santi Moix—Abstract paintings with whimsical figurative touches, by a Barcelona native who lives in New York; 9/10–10/10. Kasmin, 74 Grand St. (219-3219).

Frank Owen—Abstract paintings from the seventies and the nineties; 9/12–10/7. Hoffman, 429 W. Broadway (966-6676).

Chelsea

Andrea Belag—Abstract paintings composed of broadly painted strokes of pure color; 9/10–10/10. Maynes, 529 W. 20th St. (741-3318).

castaneda/reiman—A buttress-shaped stacked sculpture supported by life-size cement guard dogs, by two women sculptors who work in collaboration; 9/10–10/10. Healy, 530 W. 22nd St. (243-3753).

Rob Hornsby—Works that draw on the events of the summer of 1969 as experienced by the artist when he was 9 years old and living in Fort Worth, Texas; 9/10–10/10. Debs, 529 W. 20th St. (647-7080).

Shirley Kaneda—New paintings that depict collage-like arrangements of disparate patterns and colors; 9/11–10/17. Feigen, 535 W. 20th St. (929-0500).

Mike Kelley and Tony Oursler—*The Poetics Project: 1977–1997,* a collaborative work that incorporates painted panels, video projections, sculpture, music, and drawings in a dense, mazelike installation; through 9/12. Metro Pictures, 519 W. 24th St. (206-7100).

Brigitte Nahon—New sculpture that involves balancing heavy, solid materials with seemingly fragile ones; 9/10–10/10. Cristinerose, 529 W. 20th St. (206-0297).

Gayil Nalls—An installation that offers an introduction to the artist's perfume/project *World Sensorium,* a scent formulated by the artist that will be released at global millennium celebrations; 9/10–10/10. Martz, 529 W. 20th St. (206-3686).

Blake Rayne—Recent paintings that depict scenes both interior and exterior from and of a car driving through a fall landscape; 9/11–10/10. Greene Naftali, 526 W. 26th St. (463-7770).

Richard Tsao—Abstract paintings created through a variety of processes involving chance; 9/10–10/10. Thatcher Projects, 529 W. 20th St. (675-0222).

Other

Lillian Ball—*Support Systems,* a sculpture project for which the artist has molded silicone forms from the negative spaces of a wide array of objects, from plumbing fixtures to flotation devices; through 10/4. Queens Museum of Art satellite gallery at Bulova Corporate Center, 75–20 Astoria Blvd., Queens (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

CDS—76 E. 79th St. (772-9555). "The Age of Drawing: An International Scene," with works by Balthus, de Kooning, Pollock, Vuillard, others; 9/11–10/31.

Gat—1100 Madison Ave. (327-0441). "NO! art," with a wall-size mural by Lurie, a video and still photographs by Patterson, and conceptual cryptography by Kirves; through 9/30.

Knoedler—19 E. 70th St. (772-6932). "Invitational '98," celebrating underrecognized contemporary artists, including Bartolozzi, Dingwall, and McGill; 9/10–10/10.

Stone—113 E. 90th St. (988-6870). "Talent 1998," featuring more than thirty new and emerging artists exploring various disciplines including painting, sculpture, works on paper, and mixed media; 9/12–10/16.

57th Street Area

Danese—41 E. 57th St. (223-2227). Figure drawings by Arikha, Baselitz, Bourgeois, Dine, Fischl, Neel, K. Smith, P. Smith, Thompson, Zucker, others; through 9/11.

DC Moore—724 5th Ave. (247-2111). "Earth, Water, Air: 8 Contemporary Painters," including works by Wilson, Knott, Ayhens, Innerst, others; 9/15–10/10.

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Julien Levy: Portrait of an Art Gallery," an exhibit of paintings, sculpture, and photographs that were shown by the art dealer Julien Levy (1906–1981) in his legendary 57th Street gallery, including works on loan from museum and private collections and works and ephemera from Levy's own collection; through 10/31.

PaineWebber—1285 Sixth Ave. (713-2885). "Histories (Re)membered: Selections from the Permanent Collection of the Bronx Museum of the Arts," including works by Bearden, Kim, Saar, Weems, Yamamoto; through 9/11.

SoHo and TriBeCa

Apex Art C.P.—291 Church St. (431-5270). "Remembering Times Past," with works by Katz, Schwab, Nikolich, Fisch, others; 9/9–10/10.

Art in General—29 Walker St. (219-0473). "In Order to Join," an installation by Rummana Hussain; through 10/31. "Personal Touch" in Gallery 6, a group of ten international artists including Kim, Tayou, Wasko, Baran, Eller, others. "Music for an Elevator: Audio Project in the Elevator," sounds recorded from percussion and string instruments by Michael Voefeld. "The Temptation of Eve: Window Installation," Jane Kaufman transforms a window into a terrarium with colorful, beaded snakes; 9/11–11/7.

Beitzel—102 Prince St. (219-2863). Skowhegan benefit auction; 9/10–9/12.

Deitch Projects—76 Grand St. (343-7300). A site-specific painted environment by Cadence Giersbach; three photographic projects by Noritoshi Hirakawa; photographic works from *Show,* Vanessa Beecroft's April 1998 performance at the Guggenheim Museum; 9/10–10/17.

Drawing Center—35 Wooster St. (219-2166). "Selections Fall '98," with works by Callan, Verhoeven, Monick, Chann, others; 9/12–10/22.

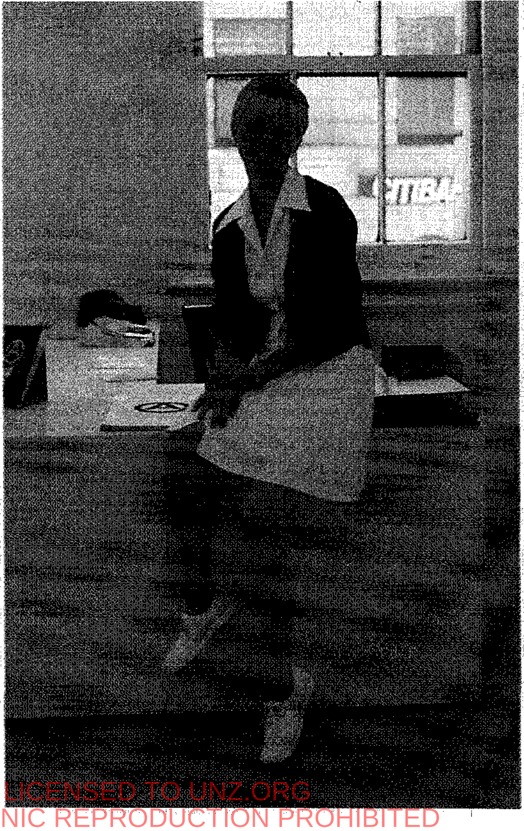
Gagosian—136 Wooster St. (228-2828). "Artists On Line for ACOR," exhibition and art sale of thirty major contemporary artists to benefit the Association of Cancer Online Resources, including works by Hamilton, Steir, Moskowitz, Dunham, others; 9/9–9/12.

Kelly—43 Mercer St. (343-2604). "corpus virtu," with works by Smith, Gober, Hamilton, Antoni,

Happening

Artists Space Turns 25

Laurie Anderson was a young unknown sculptor in 1973 when conceptual artist Vito Acconci chose her work for the show inaugurating Artists Space, an alternative gallery dedicated to emerging artists. Over the next two decades, Artists Space acquired a reputation as a sort of divining rod for new talent, introducing the early efforts of Judy Pfaff, Jeff Koons, Cindy Sherman (who also worked at Artists Space and is shown below at her desk in 1978), Mike Kelley, David Salle, and Robert Longo, among others. Along the way, it changed locations three times (it moved to its current address, 38 Greene Street, in 1993), experienced five aesthetically diverse directorships (its present and sixth director, Claudia Gould, served as an Artists Space intern in 1980 and '81), saw its government funding slide from $390,000 (in 1989) to approximately $30,000 (in 1997), and survived to become New York's most durable home for the "something" new. It's appropriate that Artists Space is launching its nearly yearlong twenty-fifth-anniversary celebration with a show of Anderson's early artworks from the seventies, plus *Whirlwind,* her recent large-scale viewer-activated audio installation and *Book,* part of a work in progress (September 19 through November 7). It's also fitting that Anderson's show jump-starts a season of exhibitions of emerging artists selected by Artists Space alumni Nan Goldin, Kiki Smith, Bryan Crockett, Elizabeth Murray, Bernard Tschumi, and Chuck Close. Music, performance, and experimental theater, mainstays of Artists Space's program in the seventies and early eighties, return in full force this year. Last but not least, the influential alternative space's place in history has been assured: a 350-page book, *5,000 Artists Return to Artists Space: 25 Years* (available December, D.A.P.; $35) offers a full chronology of all exhibitions and events, unnervingly candid interviews with Artists Space's directors, and firsthand recollections from artists. **EDITH NEWHALL**



Photograph courtesy of the Artists Space.

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

others; 9/11–10/24.

Rosenberg + Kaufman—115 Wooster St. (431-4838). "Sculptor's Draw," exploring ways in which sculptors use drawing techniques to assist in the creation of sculptural works, with works by Brosk, Hepper, Sugarman, Myers, others; 9/9–10/10.

Ross—568 Broadway (343-2161). Works by Cruz, Carter, Dickson, A. Loving, others; through 9/26.

Sperone Westwater—142 Greene St. (431-3685). "Obsessive Compulsive," with works by Bogin, Halley, Turcato, Warhol, others; 9/12–10/31.

Swiss Institute—495 Broadway (925-2035). "Where Is Your Rupture?," with works by Swiss and American artists, including Adler, McCarty, Ammann, Bacher, others; 9/10–10/31.

Chelsea

Clementine—526 W. 26th St. (243-5937). "Son of a Guston," with works by Lionni, Bovasso, Kilgallen, Schumann, others; 9/10–10/17.

Cooper—534 W. 21st St. (255-1105). A group exhibition of major sculpture with pieces by Judd, Levine, Winsor, others; through 10/10.

Elder—529 W. 20th St. (462-2600). An exhibition featuring three artists—Calyer, Knoblauch, and McCormick—who use steel to create functional art, and ceramic and mixed-media pieces by Clague; 9/10–10/24.

Kempner—501 W. 23rd St. (206-6872). "Against the Grain," an exhibition of woodcuts by Lichtenstein, Katz, Judd, Frankenthaler, others; 9/10–9/30.

Kirkland—504 W. 22nd St. (627-3930). "Some Like It Hot," with works by Moffat, Adelman, Leonard, Pujol, others; 9/12–10/17.

Nosei—530 W. 22nd St. (741-8695). Works by Amer, Bellavista, Elizondo, Galliano, Hasper, Siquier; through 9/26.

Other

Long Island University—Brooklyn Campus, Flatbush and DeKalb Aves. (879-3500). "6 Sculptors," with works by Baracz, Feinstein, Hensman, Naito, Schlatter, Weyhe; through 9/29.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500). "Ahab's Wife," a multi-discipline arts program featuring works by Driscoll, Gillespie, Sans-Arcidet, and Scott, three exhibitions of historic artworks, objects, and documents including eighteenth- and nineteenth-century prints from Herman Melville's personal collection, and a selection of scrimshaw; through 10/4.

Photography

Ellen Carey/Amanda Means—Monochromatic abstractions made with the 20-by-20-inch Polaroid camera/Black-and-white botanical images. Through 10/10. Ricco/Maresca, 529 W. 20th St. (627-4819).

Matt Gray/Cosimo Di Leo Ricatto—Images of solitary costumed figures in dramatic landscapes/Large-scale black-and-white photographs in which images of the female human form are juxtaposed with antlers and horns from animals; through 9/12. Gering, 476 Broome St. (226-8195).

ICP—1130 Fifth Ave., at 94th St. (860-1777, ext. 100), Tues. 11–6 (6–8 voluntary contribution), Wed.–Sun. 11–6; $5.50, $4 seniors and students. "Comparative Concepts: Photographs by August Sander, Karl Blossfeldt, Albert Renger-Patzsch, and Bernd and Hilla Becher"; through 9/13.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "Vik Muniz: Seeing is Believing." A survey of work by a photographer who creates his seemingly straightforward images of figures, landscapes, and objects from such unexpected materials as granulated sugar, chocolate, and wire and thread; 9/12–11/8. . . . "New Photography From France: The CCF Award Recipients"; through 11/15. . . . "A Bronx Family Album: The Impact of AIDS by Steve Hart"; through 11/15.

Susan Meiselas—Black-and-white photographs of carnival strippers taken between 1972 and 1975, and recent color work; 9/11–10/24. Leica, 670 Broadway (777-3051).

Ray K. Metzker/Albert Renger-Patzch—"Arrestations," a series of unique collages made from snippets of photographic paper that were manipulated in the darkroom and combined into poetic juxtapositions/Twenty vintage photographs taken in the twenties and thirties of architecture and industrial sites; 9/10–10/31. Miller, 138 Spring St. (226-1220).

Miles Coolidge—Ten- and eleven-foot-long color prints depicting the flat landscape of California's Central Valley; 9/11–10/10. Kaplan, 48 Greene St. (226-6131).

Newseum—580 Madison Ave. (317-7596). "Flash! The Associated Press Covers the World." A celebration of AP's 150th anniversary through its most famous photographs; through 9/26.

Jeremy Wolff—Photographs of Cuba; through 9/20. Gearhart, 252 Mott St. (966-3556).

Museums

American Craft Museum—40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Cave of the Warrior." A group of rare funerary objects from an approximately 6,000-year-old burial site in the Judean desert near Jericho; through 12/6. . . . "Rare Beauty: America's Endangered Plants." Large-format photographs of endangered plants in bloom by Maryl Levine; through 10/4. . . . "Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Inside Out: New Chinese Art." More than 80 works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; 9/15–1/3/99. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bronx Museum of the Arts—"1898: Rican/Struction, Multi-Layered Impressions." A multimedia installation by Juan Sanchez; through 9/27. . . . "Artist in the Marketplace: Eighteenth Annual Exhibition"; through 9/27. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"The Dark World of Martin Lewis in Prints and Photographs." A selection of works from the years 1916 to 1962 by the American artist (1881–1962), known for his depictions of New York in the thirties; through 10/25. . . . "Kerry James Marshall: Mementos." A retrospective of paintings, plus new video and sculptural pieces; 9/11–11/29. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"Under the Sun." An outdoor exhibition of solar and solar electric products; through 10/25. . . . "Fountains: Splash and Spectacle." The first exhibition to explore the function and design of American and European fountains, featuring original drawings, prints, rare books, photographs, and postcards; through 10/11. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; 9/10–6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; 9/10–6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Beatriz Gonzalez: What an Honor to Be With You at This Historical Moment, Works 1965–1997." A retrospective of the Colombian artist's paintings, drawings, and objects; through 10/25. . . . "Ruben Torres Llorca: So Quiet in Here." An installation that explores the extremes of cultural exchange; through 10/25. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Claude Monet's *Vétheuil in Summer* From the Art Gallery of Ontario, Toronto"; through 10/4. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Maya Lin: Topologies." Fifteen works by the artist/architect in glass, wood, and wax adapted from computer-enhanced imaging and microscopy and from aerial views of the earth taken from airplanes and satellites; through 10/31. 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; contribution suggested.

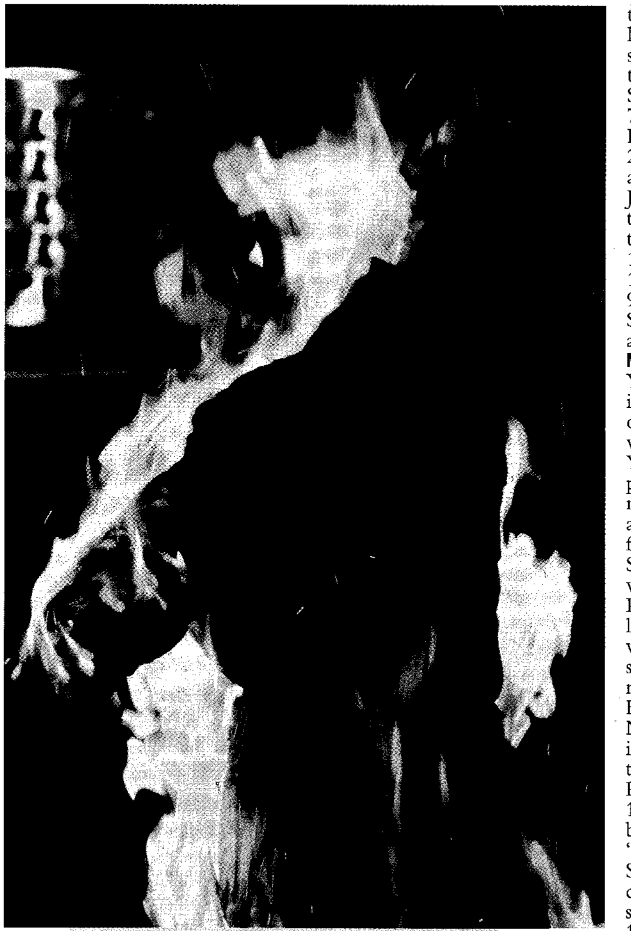
Solomon R. Guggenheim Museum—"The Art of the Motorcycle." An exhibition chronicling the evolution of motorcycle technology and design, featuring more than 100 motorcycles dating from 1894 to the present; through 9/20. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"Hugo Boss Prize: 1998." Works by the award finalists Douglas Gordon, Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson; through 9/20. . . . "Fabrizio Plessi." Four large-scale video installations; through 9/20. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Japan Society—"Shiko Munakata, the Modern Master of Woodblock Art." A retrospective of prints by Japan's greatest modern woodblock artist (1903–1975); through 9/25. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"George Segal, A Retrospective: Sculptures, Paintings, Drawings." A survey of the artist's works made between 1958 and 1996; through 10/4. . . . "After Rabin: New Art From Israel." Paintings, photography, installation, video, and artist books by contemporary Israeli artists; 9/13–1/3. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Letters in Gold: Ottoman Calligraphy From the Sakip Sabanci Collection, Istanbul"; 9/11–12/13. . . . "The Ceaseless Century: Three Hundred Years of Eighteenth-Century Fashion." An exhibition exploring the persistence of eighteenth-century style in clothing, featuring garments from the 1700s and their nineteenth- and twentieth-century revivals; through 11/29. . . . "Louis Comfort Tiffany at the Metropolitan Museum of Art." Decorative art objects drawn from the museum's holdings, including leaded-glass windows and lamps, blown-glass vases, furniture, metalwork, enamels, and jewelry; through 1/31/99. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30/99. . . . "Boccioni and Women." Watercolors, drawings, and prints from 1902 to 1915 by one of the founders of Futurism, from the bequest of Lydia Winston Malbin; through 10/18. . . . "The Direct Eye: Self-Taught Artists and Their Influence in Twentieth-Century Art." An installation of works by self-taught artists represented in the museum's collection, among them Bill Traylor and Earl Cunningham; through 10/18. . . . "Jean Dunand." Furniture and decorative objects by the



On View Cutting-edge art from all over the world at the Jacob K. Javits Convention Center? Hard to believe, but that's what the brand-new Art International NY art fair promises—plus work from established types like Jasper Johns and Sam Francis. New York's own edgy Gavin Brown's Enterprise has a booth (above, Piotr Uklanski's *Full Burn*), as do fellow Manhattan galleries Lucas Schoormans, Bronwyn Keenan, Clarissa Dalrymple, and Guy McIntyre. At Eleventh Avenue and 37th Street, September 10–13; Thursday, Friday, and Saturday 11 A.M.–8 P.M., Sunday till 5 P.M.; admission is $15.

French Art Deco metalworker and lacquer artist, from the museum's own collection; through 10/25. . . . "Modern Times: Photography Between the Two World Wars"; through 10/4. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Baule: African Art/Western Eyes." Objects created by the Baule people of Africa's Ivory Coast; 9/11–1/30/99. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. 12–8, Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Mary Ann Willson: Artist Maid." A survey of watercolors by the early-nineteenth-century American folk artist; through 9/27. . . . "Edge to Edge: Selections From the Studio Art Quilt Associates." Contemporary quilts by eighteen artists; through 9/27. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—Permanent exhibitions of more than 2,000 photographs and 800 historical and cultural artifacts documenting the Jewish experience from the 1880s to the present, and 24 films chronicling the memories of Holocaust survivors. 18 First Place, Battery Park City (968-1800), Sun.–Wed. and Fri. 9–5, Thurs. 9–8, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Love Forever: Yayoi Kusama, 1958–1968." The first in-depth survey of the defining decade of the artist's career—1958 to 1968—when she lived and worked in New York, including paintings, sculptures, photographs, collages, two environmental installations, a film made by the artist, and slides documenting her performances; through 9/22. . . . "Tony Smith." A retrospective of the sculptor's work; through 9/22. . . . "Aleksandr Rodchenko." Photography, photocollages, and functional and graphic design work by one of the founders of Constructivism; through 10/6. . . . "Bonnard." The first retrospective of the French artist's paintings to be shown in New York since 1964, focusing on his interiors, still lifes, and figure paintings; through 10/13. . . . "New Concepts in Printmaking 2: Willie Cole"; through 10/13. . . . "Giacometti to Judd: Prints by Sculptors"; through 10/13. . . . "David Goldblatt: Photographs From South Africa." Photographs of houses, churches, public buildings, and other structures in South Africa; through 10/6. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Half Past Autumn: The Art of Gordon Parks." A retrospective of photographs by the photojournalist, filmmaker, novelist, poet, and musician; through 11/1. . . . "Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"A Look at Recent Figure Painting: Nine Artists at Work." Figure paintings by nine members of F.I.T.'s fine-arts faculty, among them Vincent Arcilesi, Robert Jessel, Carole Robb, and Nicholas Sperakis; through 9/26. . . . "Other Places: Four Photographers on the Road." Photographs by F.I.T. faculty members Max Hilaire, Melanie Reim, Irving Schild, and Leonard Speier; through 9/26. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (514-3888), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"Urban Encounters." An exhibition tracing the political activism and artistic production of the artists' collectives ABC No Rio, Bullet Space, Godzilla, the Guerilla Girls, REPOhistory, and World War III Illustrated; through 9/20. . . . "Sweet Oblivion: The Urban Landscape of Martin Wong." A retrospective of paintings by the San Francisco–based artist who first came to attention in the eighties for his paintings depicting the graffiti and street-poetry scenes of New York's Lower East Side; through 9/13. . . . "Bill Bidjocka, Los Carpinteros, Rivane Neuenschwander." Works by five young artists, three of whom collaborate as a group, from Cameroon, Brazil, and Cuba; through 9/20. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New-York Historical Society—"William Sidney Mount: Painter of American Life." The first major loan exhibition of paintings by the Long Island native (1807–1868) often credited as the founder of American genre painting; through 10/25. . . . "Fading Ad Campaign: Vintage Painted Signs." Photographs of painted advertisements on buildings in New York City by Frank H. Jump; through 11/1. . . . "Uniting Neighbors: The Role of Settlement Houses in New York City." Historical and contemporary photographs and artifacts documenting the history of the settlement house in New York; through 10/4. . . . "New York Landmarks, Present and Future Direction." Photographs of New York City landmarks from the new book *Landmarks of New York III* (Abrams) by Barbaralee Diamonstein-Spielvogel; through 10/4. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

Pierpont Morgan Library—"a.k.a. Lewis Carroll." 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Queens Museum of Art—"Robert Colescott: Recent Paintings." A survey of paintings from the past ten years that explore issues of racial identity, power, and gender, by the 72-year-old African-American artist; through 9/27. . . . "Dawoud Bey." New large-scale Polaroid portraits of students from three Queens high schools; through 9/27. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"Norman Lewis: Black Paintings, 1946–1977." An exhibition examining the aesthetic and metaphorical use of the color black in more than 60 paintings; through 9/20. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Richard Pousette-Dart: The Studio Within." A partial re-creation of the studio the artist worked in for more than 30 years, including twenty paintings from different periods of his career, a selection from his collection of notebooks, and poems and small artworks; through 9/13. . . . "Louise Nevelson: Structures Evolving." A selection of sculptures and works on paper from the museum's collection that highlights the artist's practice of recycling components of existing works to create new ones; through 9/13. . . . "Liisa Roberts: *Blind Side*." An installation in which a 16-mm. film operates as a sculptural element; through 10/4. . . . "Good Times, Hard Times, War Times: American Prints From the 1920s to the 1940s." Prints from the museum's permanent collection by Howard Cook, Mabel Dwight, Louis Lozowick, Benton Spruance, and others; through 11/15. . . . "Janine Antoni: *Swoon*." The first major video-installation by the artist Janine Antoni; through 11/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Hope Sandrow: *Water Life*." An installation that consists of underwater photographs of human figures, arrangements of seashells, and the sound of running water; through 10/9. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. at 59th St. (546-1119). 9/15 at 10: "Fine Chinese Paintings and Calligraphy." On view from 9/8.

Christie's East—219 E. 67th St. (546-1000). 9/15 at 10: "Rugs and Carpets." On view from 9/11.

Doyle—175 E. 87th St. (427-2730). 9/11 at 10: "Important Estate Jewelry." On view from 9/5. 9/14 at 10: "Asian Works of Art." On view from 9/12.

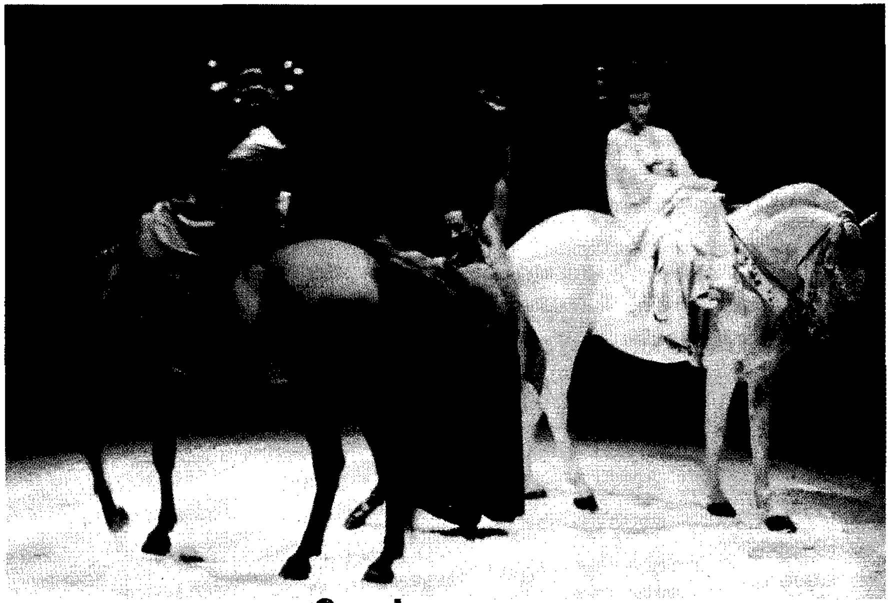
Sotheby's—1334 York Ave. at 72nd St. (606-7000). 9/10 at 10:15 and 2 and 9/11 at 10:15: "Arcade Furniture and Decorations." On view from 9/2.

Swann Galleries—104 E. 25th St. (254-4710). 9/10 at 10:30: "19th Century Literature Children's Books." On view from 9/7.

Photograph courtesy of Gavin Brown's Enterprise.

theater

Puppets!...*Caught in the Act*



Photograph by Dan Rest

Opening Equus

Two years ago, the Brooklyn Academy of Music took a huge gamble by opening its Next Wave Festival with a show by Zingaro, the equestrian-theater posse from Aubervilliers. Dancing horses? Multi-culti acrobats? Pansori music? What was this—Barnum meets Benetton? In fact, the show was a total blowout, surpassing the critics', audience's, and even organizers' expectations with its magic and ingenuity. This year, the festival reopens with *Eclipse,* the second show from the troupe to tour the United States; for tickets ($75) and more information, call 718-636-4100. Performances run September 9 through November 1 at the Bigtop at Battery Park City.

Broadway

Previews and Openings

Broadway on Broadway—The seventh annual free outdoor concert of Broadway show tunes, with selections from *Cabaret, Ragtime, Rent, Chicago, Titanic,* etc. 9/13 at noon. *43rd St. and Broadway (302-4111).*

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98.) Now starring Brian Cox, Henry Goodman, and David Haig. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Toni Braxton plays the girl; Chuck Wagner plays the (hairy) boy. Lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Jennifer Jason Leigh as Sally Bowles. $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. (Simon: 12/2/96.) Now starring Ute Lemper, Karen Ziemba, Hinton Battle, and Tom McGowan. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

An Irish Wake—The odds were against poor Colin Quinn, the sap recruited to follow in Norm MacDonald's large, indelible footsteps. But he has steadily endeared himself to *Saturday Night Live* viewers, mostly through a combination of wit and unfussiness, and he will likely do the same to Broadwaygoers in this, his densely populated one-man show about the denizens of his old Brooklyn neighborhood. $35–$50. Tues.–Fri. at 8, Sat. at 7 and 10. Through 9/19. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat.

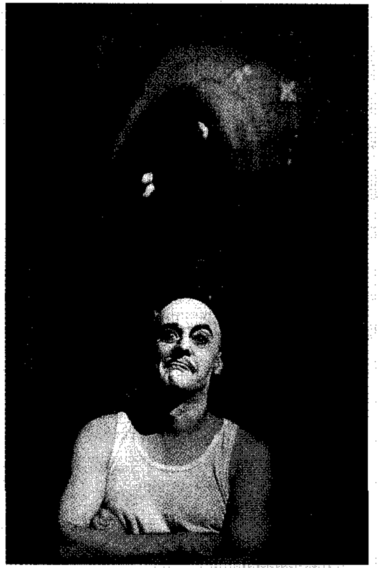
Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Festival Puppet Regime

With *The Lion King,* Julie Taymor proved that theater need not be literal in order to be effective—or affective, for that matter. In light of the musical's phenomenal success (only scattered orchestra seats available until mid-1999), could there be a better time for the fourth International Festival of Puppet Theater? "No," says Cheryl Henson, the festival's executive producer and daughter of Jim, the late muppeteer. "Hopefully, *The Lion King* has made people want to see more. We've always said that the only way to capture an adult puppet-theater audience is to show them good work." And recently, New York theaters have been filled with just that: from Taymor, from Theodora Skipitares, from the dreamy imagination of Basil Twist. Puppet theater has many virtues, as Henson happily explains: It challenges the imagination; it speaks in dreams; it enhances, by its very fantastical nature, the delicious complicity between the performer and the audience. Henson says that the festival, now 28 shows big, has finally hit its stride. "There's so much more excitement about the festival now," she says. "And so much more awareness." Thank heavens for that. It's not easy being green. Below, a small sample of what's in store. Jennifer Senior

Festival runs September 9–27. Brochures can be obtained by calling 439-7529, ext. 1998; tickets to all shows can be obtained by calling 279-4200.



KWAIDAN Ping Chong (New York), Jon Ludwig (Atlanta), Mitsuru Ishii (Japan). La Mama's Annex Theater, Sept. 15–20, 23–26.	A translation of three Japanese ghost stories—one about a blind boy, one about undying love, and one about a selfish priest reborn as a flesh-eating goblin. Star Puppet: an outsize pair of eyeballs.
UBU AND THE TRUTH COMMISSION Handspring Puppet Company (South Africa). Newman Theatre at the Public, Sept. 9–13.	Combines documentary footage, live actors, and puppet versions of Jarry's despot to present the findings of South Africa's Truth Commission. Star Puppet: a four-foot alligator.
WAYANG LISTRIK/ELECTRIC SHADOWS Larry Reid (San Francisco), I Dewa Berata and I Wayan Wija (Indonesia). Newman Theatre at the Public, Sept. 15–20.	A luminous interplay of Balinese shadow puppets accompanied by Gamelan music and projected onto a stage-wide screen. Star puppet: tough to say; God is in the details.
NEVER BEEN ANYWHERE Sandglass Theater (Vermont). Dance Theater Workshop, Sept 22–26.	About a bunch of New Englanders who never go anywhere and don't really want to. Star puppet: a very shrivelled 90-year-old.
SLAP HEAD: DEMON BARBER Green Ginger (Wales). P.S. 122, Sept 9–26.	Life-size puppets and ghoulishly adorned humans tell the story of Sweeney Todd, the barber's bloodthirsty apprentice. Star Puppet: who do you think? *Snip snip.*

at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

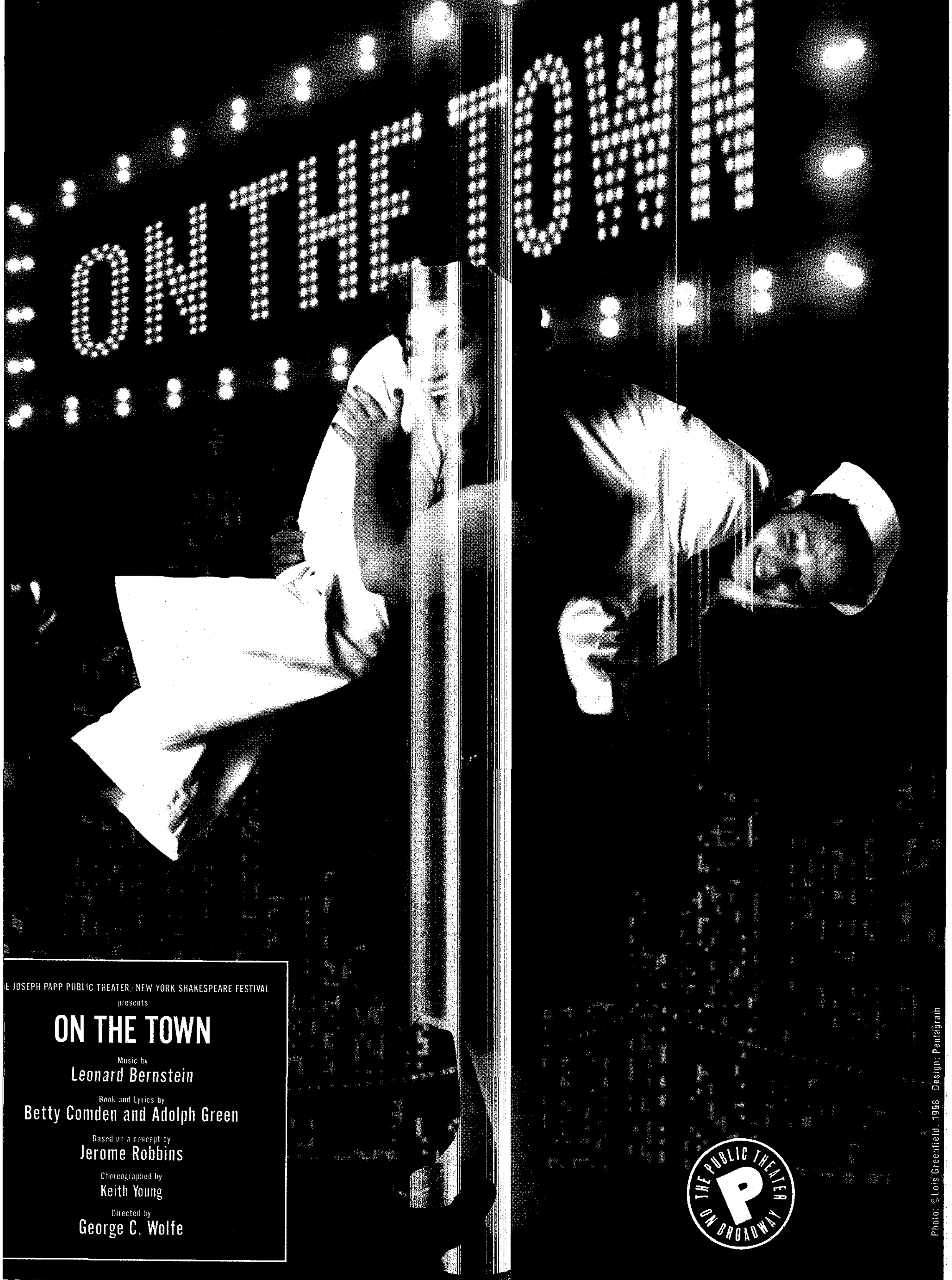
Side Man—This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen, Al, Ziggy, and Jonesy, and the waitress who beds or marries some of them. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven solid actors in a fine production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $55. Tues.–Sat. at 8, Wed, Sat., and Sun. at 2. Through 9/6. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Photograph by Ruphin Coudyzer.



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ON THE TOWN

Music by
Leonard Bernstein

Book and Lyrics by
Betty Comden and Adolph Green

Based on a concept by
Jerome Robbins

Choreographed by
Keith Young

Directed by
George C. Wolfe

THE PUBLIC THEATER ON BROADWAY

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Off Broadway

Previews and Openings

Candida—Pearl Theatre Company presents Shaw's cheeky 1897 play about a woman who chooses between two men. $20–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 9/14 opening. Through 10/11. *Theatre 80, 80 St. Marks Pl. (598-9802).*

Culture of Desire—Anne Bogart brings her eccentric energies to bear on the perfect subject: Andy Warhol. $35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for a 9/16 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with the young actor Stephen DeRosa in his sinister grip. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Previews begin 9/11 for a 10/1 opening. *Westside Theater, 407 W. 42nd St. (239-6200).*

A Night in November—Dan Gordon returns as Kenneth McCallister, as well as his many friends and relations, in Marie Jones's super-acclaimed one-man show about the strife in Northern Ireland. $40–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 9/11 for a 10/4 opening. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

The Secret History of the Lower East Side—En Garde Arts, which never met a site it couldn't adapt to its eccentric purposes, hauls its troops to a high-school rooftop for an evening of one-acts about the discrete immigrant cultures crisscrossing Delancey. $25. Tues.–Sun. at 8. Previews begin 9/8 for a 9/13 opening. *Seward Park High School, 350 Grand St. (279-4200).*

The Uneasy Chair—Evan Smith not only understands the importance of drawing-room comedy—he has written one, thus setting himself apart from the dozens of other young American playwrights plying their trade. Meet Miss Pickles, dowager; her dashing tenant, Josiah Wickett; and their impeccable, mischievous children. Dana Ivey (always a pleasure) and Roger Rees star. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Previews begin 9/11 for a 10/4 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Wit—Kathleen Chalfant, a stage treat always, plays an uncompromising English professor who discovers she has cancer. Written by Margaret Edson. $25. Wed.–Sun. at 8. Previews begin 9/9 for a 9/17 opening. MCC Theater, 120 W. 28th St. (727-7765).

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Chaim's Love Song—A new play by Marvin Chernoff about the relationship between a young Irish woman and a retired mailman. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Raymond J. Greenwald Theatre, 307 W. 26th St. (633-6322).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Communicating Doors—Alan Ayckbourn's suspense thriller about a pair of unlikely heroines who travel through time and space to alter the course of their lives. The London critics loved it; the American cast (Mary-Louise Parker, Patricia Hodges, David McCallum) and director (Christopher Ashley) are first-rate. $25–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

De la Guarda: Villa Villa—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, earned herself a dandy moniker—"Queen of the Blues"—and become the first black woman to appear on the all-white pop charts. Lillias White tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $45–$47.50. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5/97. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Hedwig and the Angry Inch—John Cameron Mitchell conceived and wrote this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Also featuring Stephen Trask and his downtown band, Cheater. $45. Mon.–Fri. at 8, Sat. at 7 and 10. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Irish . . . And How They Got That Way—A reprise of Frank McCourt's irreverent, affectionate history of the Irish people. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Nijinski Speaks—Leonard Crofoot retells the story of the renegade dancer-choreographer who was institutionalized for madness at the pinnacle of his career. $35. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/18. *Harold Clurman Theatre, 412 W. 42nd St. (307-4100).*

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 6/23/98. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedies, starring and written by Alan Arkin and Elaine May. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Opened 5/21/98. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Revenge in the Mob—The inevitable offspring of interactive comedies *Grandma Sylvia's Funeral* and *Tony 'n' Tina's Wedding*. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizes the Indian immigrant experience through his tale of opening a New York restaurant. $30. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a

Opening Noh Way

It's time, once again, for 'Caught in the Act,' that autumn salad of international playlets presented annually by the Threshold Theater Company. This year's entrants include a Noh play from Yukio Mishima and a feminist parable from the Nobel laureate Dario Fo and his wife, Franca Rame. Opens September 10 at HERE. All performances are in English. Call 647-0202 for tickets ($12) and details.

Photograph by Gerry Goodstein.

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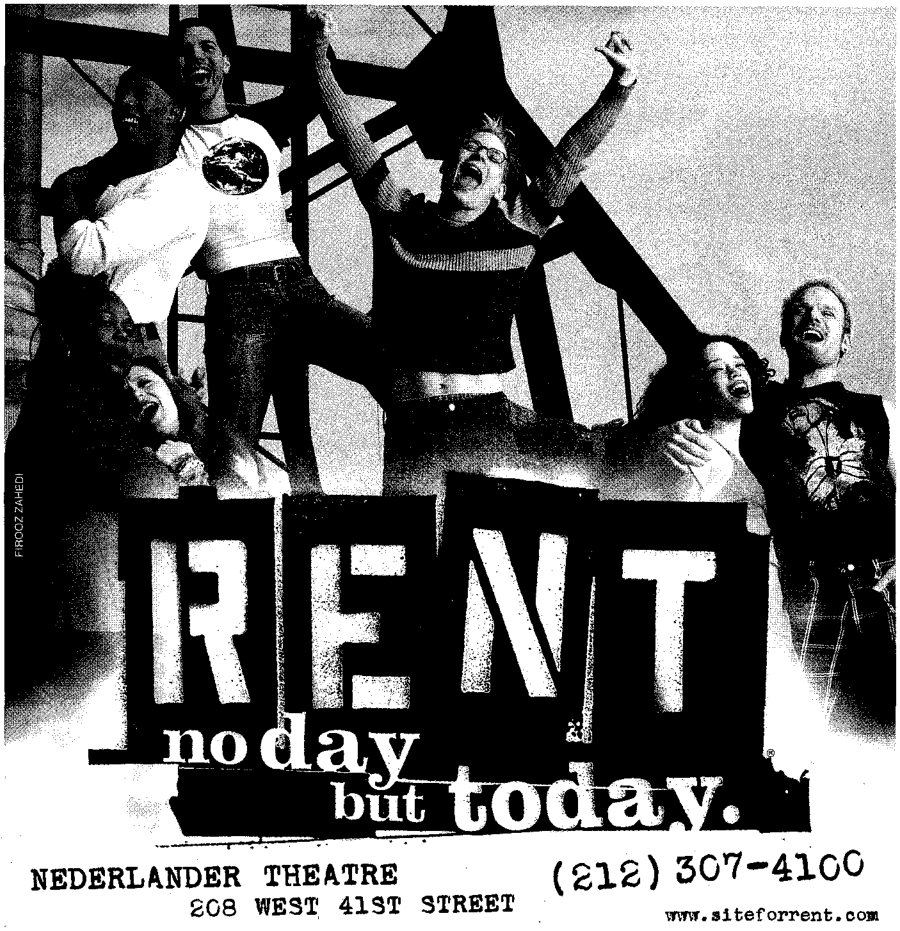

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Previews
Bad Genes

In 'The Weatherbox,' by Rattlestick Productions, a woman's illness precipitates a bitter skirmish between her children, unsheathing even more serious pathologies than her own cancer. Performances begin September 10 at Theatre Off Park.

mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Smoke on the Mountain—A new production of the gospel musical comedy by Connie Ray. $35–$40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stupid Kids—A comedy-ethnography about the mysterious folkways of teens from the suburbs. Written by John C. Russell, who died of AIDS shortly after completing the script; directed by Michael Mayer. $15–$45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Century Theatre, 111 E. 15th St. (239-6200).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Ave. of the Americas, at Dominick. (647-0202).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vin-*

Photograph by Carol Rosegg.

nie Black's Vegas Room, Hotel Edison, 221 W. 46th St., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Visiting Mr. Green—Hal Linden stars in this new comedy about a relationship between a young man and an older Jewish widower. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700).*

Off-Off Broadway

The Black Marble Shoe Shine Stand—Louis LaRusso II's new drama about a day in the life of four men living in the Hoboken of 1908—a new Italian immigrant, an Irish cop, a Jewish merchant, and an enigmatic stranger. $12. Wed.–Sat. at 8. Through 10/3. *ATA Chernuchin Theatre, 314 W. 54th St. (581-3044).*

Boys' Life—Howard Korder's Pulitzer-nominated play, resurrected. Return to the eighties and enjoy Aqua Net, spiked heels, and unpromiscuous sex. $12. Mon.–Sat. at 8. Through 9/13. *Judith Anderson Theatre, 422 W. 42nd St. (896-8390).*

Deep Down—A black ex-convict and his white employer play out a whole region and era's worth of tensions in this new play by Doug Grissom. Starring Ruben Santiago-Hudson, who won a Tony for his performance in August Wilson's *Seven Guitars*. $12. Tues.–Sat. at 8. Through 9/12. *Intar, 420 W. 42nd St. (935-9430).*

If I Were You—A king-size, multimedia farce about mistaken identity from 3-Legged Dog, a group that specializes in this sort of thing. $12. Wed.–Sat. at 8. Through 9/12. *The Kitchen, 512 W. 19th St. (255-5793).*

A Midsummer Night's Dream/The Cherry Orchard—Performed in rotating rep by Gorilla Rep. Free. *Midsummer:* Thurs. and Sat. at 8 through 9/26. *Orchard:* Fri. and Sun. at 8 through 9/27. *Washington Square Park. (330-8086).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards. $55. Fri. at 7:30 and Sat. at 7. *Steak Brokers Club, 393 Eighth Ave., bet. 29th and 30th Sts. (800-MURDER-INC).*

No Exit—Hell is other people—though the prospect of spending all eternity in a Second Empire drawing room is pretty awful, too. Performed by the Cocteau Rep.; translation of Sartre's play by Paul Bowles. $24–$30. Thurs.–Sun. at 8, though showtimes may occasionally vary. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Nooses, Knives, & Lovers—A comedy-thriller by Robert Joseph about a man who has his wallet stolen by a hitchhiker, gets it back, and agrees to take him in. $20. Wed.–Sun. at 8. *Grove Street Playhouse, 39 Grove St. (330-7200).*

Taxi Taxi! The Equality of Life—A touring musical comedy about a rock-and-roll angel who's sent to earth to see why New Yorkers are so distressed. (Before he died, this guy must have lived in Cleveland.) *Call 254-1109 for showtimes and locations; shows will be traveling to various parks and playgrounds in all five boroughs. Through 9/20.*

W-Wow! Radio—A stage revival, complete with sound effects and vintage jingles, of two classic radio thrillers: *The Blood Money Caper* and *The Man Who Was Death*. $28. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. Through 10/11. *Martin R. Kaufman Theater, 534 W. 42nd St. (279-4200).*

The Weatherbox—A woman's illness precipitates a bitter skirmish between her children, unsheathing even more serious pathologies than her own cancer. Rattlestick Productions presents. $15. Wed.–Sat. at 8, Sun. at 3. Previews begin 9/10 for a 9/13 opening. *Theatre Off Park, 224 Waverly Pl. (675-5634).*

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Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, the crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and crab cakes enhanced with equal measures of cod and scallops. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (334-2100). (M–E) AE, DC, MC, TM, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45.

TUPELO GRILL

Opening Gare Fare

Unlikely restaurateur Michael Jordan seems to have ignited a trend of high-end steakhouses in train stations. Just two months after No. 23's namesake restaurant opened in Grand Central, LIRR commuters get Tupelo Grill, the sort of evolved alterna-steakhouse where lighter, less primal platters are interspersed among the mandatory porterhouse, rib-eye, and T-bone. Ambitious entrées like smoked-lobster salad with purple and white potatoes and mango, scallops in the shell in a curry broth, and grilled salmon in wild-cherry sauce run from $18 to $34. (1 Penn Plaza; 760-2700.)

Photograph by Warren Salowe.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven

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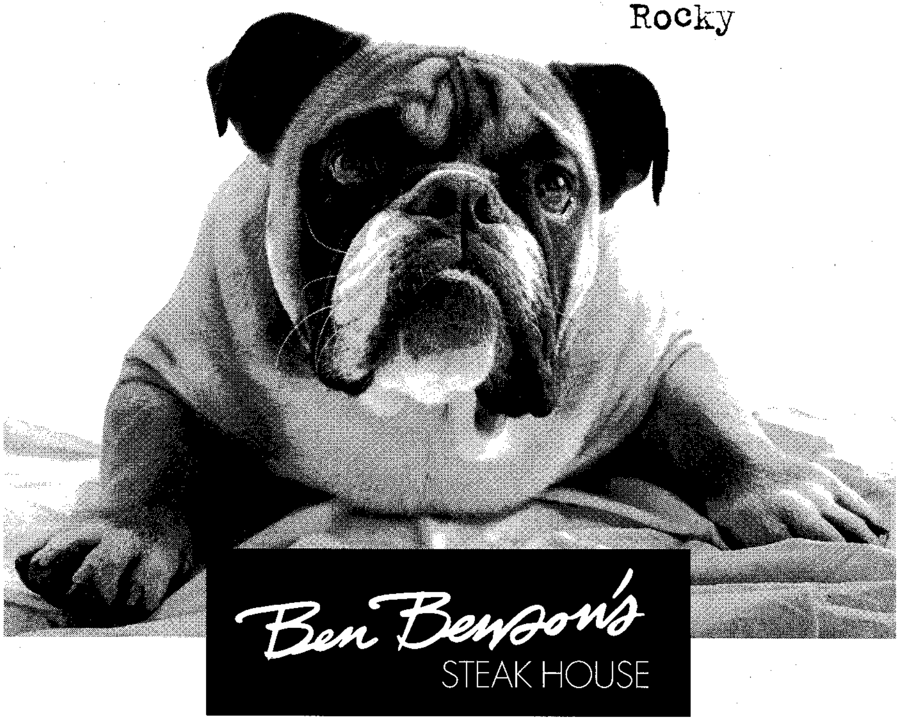

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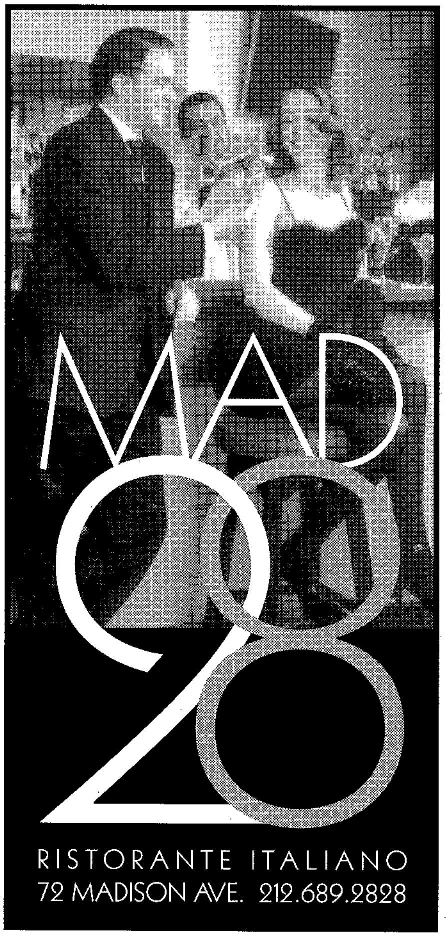

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pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre– or post–Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Grand Ticino—This venerable Greenwich Village Italian restaurant has attracted the likes of Frank McCourt, Al Hirschfeld, and John Patrick Shanley, who set part of *Moonstruck* on its comfortable premises. Try the ostrich with Barolo wine sauce, the bistecca alla Fiorentina, and the panna cotta. *228 Thompson St. (777-5922). (M) AE, DS, MC, TM, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, de-

Opening
Lost and Found

"I was doing the best work of my life," laments chef Dean Willis of his critically acclaimed but commercially underwhelming three-month stint at the Indian-influenced Garrick, whose antsy owners decided, to the chef's dismay, to go 100 percent bistro. Willis rallies this week, moving his distinct brand of fusion to SoHo, where the conventionally Indian Niota restaurant has been resurrected as the Indian-inspired Salient. Two tandoor ovens allow Willis to supplement signature dishes—like rack of rabbit with chana dal and roasted chicken with minted-lamb samosa—with tandoori-roasted whole fish and stuffed quail. (337 West Broadway; 431-6222.)

Dean Willis

Photograph by Safia Fatimi.

pendable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mad 28—This stylishly streamlined restaurant serves homemade pasta, risotti, and thin-crust pizzas that emerge from a wood-burning oven built into a spectacular flagstone wall. The soaring space's other focal point is the large-screen TV, which is regularly tuned to European soccer broadcasts. *72 Madison Ave., nr. 28th St. (689-2828). (M) AE, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

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Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like the Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex–Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. A $55 spring tasting menu features new fish dishes. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from five till closing for dinner customers. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Coco Pazzo Teatro—Tucked away alongside the Paramount Hotel, this popular theater-district hangout is equally suited for a drink before the show or a leisurely meal after the show. The colorful dining room is a comfortable, informal spot for hearty dishes like Florentine steak with crispy herbed fries, and lobster with saffron pasta. *235 W. 46th St. (827-4222). (M) AE, DC, MC, TM, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-*

2269). (I–M) AE, DC, DS, MC, V.

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

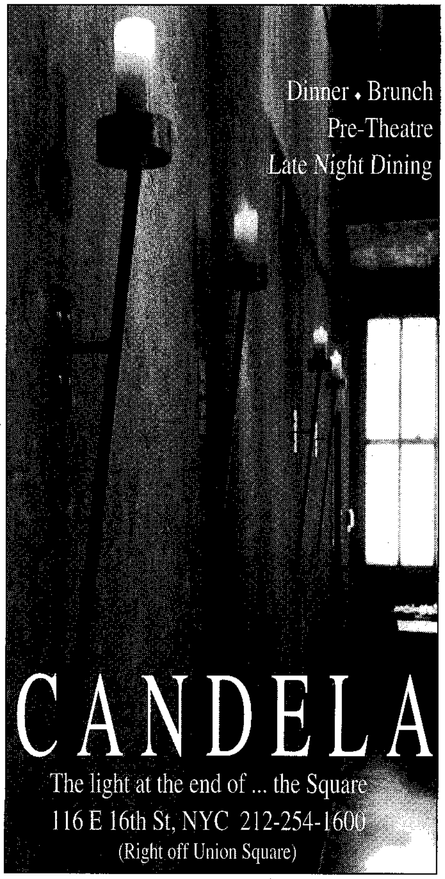
Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its

I'm hungry for France.

Chefs come and go, but there is always a noisy, happy clientele celebrating the sense of being transported to Provence, patron Michel Jean's distillation of his homeland. Having prepped with Wolfgang Puck and at Le Bernardin, the newest whisk, Spanish-American Liz Arana, brings a fresh lightness to the rustic rituals here. From the anchovy wail of the pissaladière to the pastis-fed flames that sear the striped bass. And new on her late-summer menu: Grilled baby octopus with caramelized garlic, chickpeas, and tapénade. Autumn-vegetables ragout with pumpkin ravioli and truffle essence. Sautéed rouget fillets in citron-fennel broth and grilled quail in a walnut-prune sauce. Linger over lemon-blueberry clafoutis, or figs and the host's house-brewed peach-leaf wine. Entrées, $15 to $25. (38 MacDougal Street; 475-7500.)

Photograph by Kenneth Chen.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Object of Desire

Kobe or Not Kobe

Kobe beef—like Caspian caviar, Périgord truffles, and champagne—is defined by geography. The Japanese port city of Kobe is the birthplace and legendary breeding ground of Wagyu cattle, the Hansel-and-Gretel of the bovine world, gorged on soybeans and beer, deprived of exercise, brushed with sake, and sold, ultimately, for upwards of $120 a pound. As with most status symbols, the price tag is less a deterrent than an icebreaker at Nobu, where imported Kobe beef is served as a special; at Halcyon, which offers two $125 Kobe tasting menus; and at the Old Homestead, where the meat must be reserved in advance. "And there's usually a waiting list," says Old Homestead chef Edward Gozdz.

A waiting list for foreign beef, here in the beef capital of the world, the United States of carnivores, seems a tad peculiar. Especially to folks like R. L. Freeborn, fourth-generation Oregon cattle rancher and mastermind of a strange new genetic experiment called American Kobe. Freeborn, in collaboration with scientists at Washington State University, has been cross-breeding Wagyu stock with Black Angus in an attempt to engender a Kobe suited to the more robust American palate. "We want a steak with tenderness and flavor," he says. "But we don't want foie gras."

Which isn't to say that American Kobe is a tough and stringy poor relation to Japan's hypermarbleized sacred cow. Patroon chef Geoffrey Zakarian goes through eight or nine Freeborn tenderloins a week, serving the succulent filet mignon (pictured) with broccoli rabe and mousserons mushrooms over porcini mashed potatoes. Zakarian sells out every night, even though the entrée special goes for $80 a person, without the benefit of a microbrew diet. "If there's beer around," says Freeborn, who's crafted his own proprietary formula for feeding his artificially inseminated herd, "I drink it." ROBIN RAISFELD

own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meatlovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Tuscan Square—Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room; a downstairs marketplace complex of salad, sandwich, and pasta bars; and a retail department selling kitchenware, clothing, leather goods, and stationery. Chef Patrick Nuti's Tuscan menu offers such enticing entrées as chicken-and-ricotta meatballs and garganelli with pancetta, puréed leeks, fava beans, and baby peas. *16 W. 51st St. (977-7777). (M–E) AE, DC, MC, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kids' menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Photograph by Amy Freeth.

Deniz à la Turk—The focus in this casual East Side Turkish restaurant is on superlatively fresh fish. Nibble on appetizers like red beans in lemon and olive oil; mashed eggplant salad; and mussels stuffed with rice, pine nuts, and currants. The seafood and meat—like lamb chops, Turkish meatballs, and ribeye steak—are char-grilled and succulent. *400 E. 57th St. (486-2255). (M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E.*

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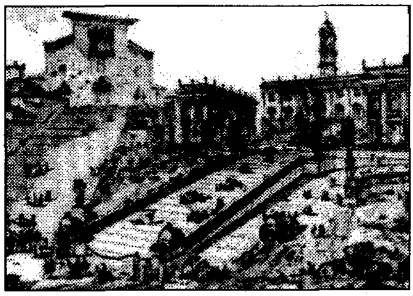

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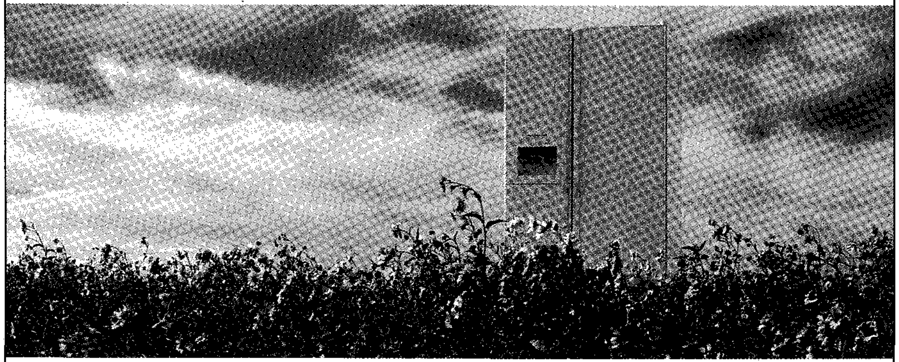

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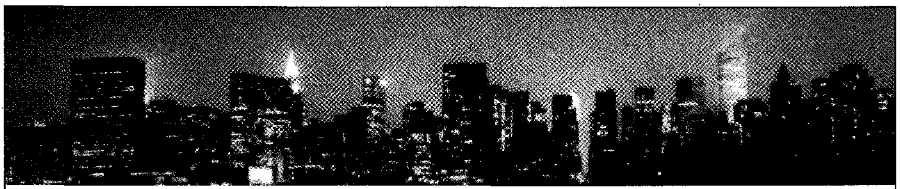

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63rd St. (644-1900). (E) AE, DC, DS, MC, V.

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, TM, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New

American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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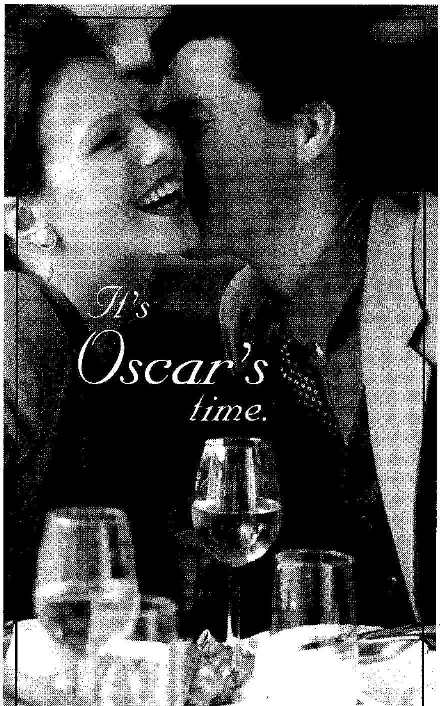

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Massive Attack...Brand Nubian Reunion

Concerts

Alabina—The world-music superstar. 9/13 at 7 P.M. *Beacon Theater, 2124 Broadway, at 74th St. (580-6825). $35–75.*

Bauhaus—The Germans are coming! It started in June, when Kraftwerk played their first New York date in eighteen years. Now Peter Murphy's short-lived, gothed-out, early-eighties outfit is back to stake *its* claim in the 1990s. Just wait till the fall, when all the Teutonic types come crawling out of the woodwork: Members of Can, Neu, and Kluster are en route as you read this! 9/10–9/11 at 9:30 P.M. *Hammerstein Ballroom, 311 W. 34th St. (307-7171). $29.50.*

Boyz II Men—Joining the Philly vocal-gymnasts in this charity gig is a truly bizarre, and big, group of names: Natalie Cole, Aretha Franklin, and Barry Manilow. "Mentoring's Big Night" supports a worthy cause; it's the onstage parade the crowds will be here to see. 9/24 at 8 P.M. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $30–$250.*

"Con Alma: The Latin Tinge in Big-Band Jazz"—With the cultural floodgates between Cuba and the United States opening wider every day, the jazz world's interest in Latin sounds has perked up considerably in the past year. Tropical beats are the focus of this year's jazz program at BAM's Next Wave festival, and they're a big chunk of Wynton Marsalis's agenda for Jazz at Lincoln Center, too. To that end, Chico O'Farrill—who arranged for Basie, composed for Dizzy, and continues to lead his own crackerjack orchestra—takes the baton for a brief set each of the Lincoln Center Jazz Orchestra's three nights. With Ray Santos. 9/10–9/12 at 8 P.M. *Alice Tully Hall, Lincoln Center. (721-6500). $37.50.*

"Early Music and Jazz in Fort Tryon Park"—With New York's Ensemble for Early Music and a "Swinging Sundown." 9/13 at 6:30 P.M. *The Cloisters Museum, Fort Tyron Park at Margaret Corbin Dr. (544-2210). Free.*

"The B.B. King Blues Music Festival"—A post-summer blast of hot sounds. With The Neville Brothers, Dr. John, Storyville. 9/9 at 7 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (496-7070). $50–60.* 9/12 at 6:30 P.M. *Jones Beach Ampitheatre, Wantagh, Long Island (212-307-7171). $15–$42.*

Massive Attack—See page 213. 9/12 at 9 P.M. *Hammerstein Ballroom, 311 W. 34th St. (307-7171). $22.50.*

Ismael Miranda Su Orquesta—9/15 at 6 P.M. *Wagner Park, Battery Park City. (945-0505). Free.*

Nick Cave & the Bad Seeds—Putting in an extremely rare appearance, Aussie rocker, romantic, and novelist Cave is sure to hit a number of high notes from his recent greatest-hits package—and satisfy fans with some obscure numbers. (Don't hold your breath for a reading from *The Ass and the Angel*, though.) He'll be back at Irving Plaza in two weeks (so much for that "rare appearance" business), for those with other big Tuesday-night plans. 9/8 at 8 P.M. *Beacon Theater, 2124 Broadway, at 75th St. (496-7070). $25–$35.*

Pearl Jam—The battles with Ticketmaster behind them, Eddie Vedder & Co. have now used the ticket behemoth to sell out these three dates quite efficiently, thank you. *Yield*, indeed. 9/8 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). Sold out.* 9/10–9/11 at 8 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). Sold out.*

Slayer—Before there was Marilyn Manson's cartoonish Satanism schtick, there was the blood-soaked majesty of Slayer. With Kilgore Fear Factory. 9/11 at 7:30 P.M. *Roseland, 239 West 52nd St., (307-7171). Sold out.*

"Celebrating Benny Waters, Statesman of Jazz"—9/9 at 7:30 P.M. *Saint Peter's Lutheran Church, 619 Lexington Ave., at 54th St. (586-8125). Free (donations "appreciated").*

Clubland

The 1998 Downtown Arts Festival—Ten days of fringey goodness. All Festival-related music events marked with an asterisk (*). Festival passes available for $10. 9/10–9/20. *Ohio Theater, 66 Wooster St. (925-4200).*

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 9/9: Passion Fruit. 9/10: Unbelievable Truth; Bush Tetras. 9/11: Supercuz. 9/12: Birdie; Matt Keating; Lach. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 9/11: Buster Poindexter & His Spanish Rocketship Band. 9/12: Richard Shindell; Amy Rigby. 9/13: Kinky Friedman; Alan Andrews. *15 W. 4th St. (228-7880).*

Performance
¡Que Rico!

"Jazz at Lincoln Center" opens the 1998–'99 season with a Latin-jazz blast, courtesy of guest-conductor Chico O'Farrill (pictured). September 10 through 12, Alice Tully Hall (see "Concerts").

Photograph by Steve Maruta.

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 9/9: Mudhoney. 9/10–9/12: Luna, with Ladybug Transistor, Jennyanykind, and Arto Lindsay. 9/14: Asian Dub Foundation. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 9/10: Lotion. 9/13: The Young Dubliners. 9/14: Flu Thirteen. *161 Avenue A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 9/8: Boss Ross. 9/9: Moose & the Bulletproof Blues. 9/10: Texas Flood. 9/11–9/12: Burning blues-drummer extraordinaire Buddy Miles. 9/14: Michael Packer. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 9/9: Ghetto Roots; Twin Sound. 9/10: Lyricist Lounge presents "360." 9/11–9/12: Royal Trux; Squidgun, featuring erstwhile Sebadoh madman Eric Gaffney and Sonic Youth bassist Kim Gordon. *416 W. 14th St. (229-0785). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 9/10: Gravity Kills. 9/11: Las Vegas's Crystal Method might, in certain respects, seem to bite a lot of their routine off the Chemical Brothers. Even if they do, it's okay: They're Americans, dammit, and we need all the help we can get in the rocktronica-race—even if that means resorting to industrial espionage. 9/12: Gov't Mule. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the sub-basement Old Office lounge. 9/8: A tribute to Soft Machine principal Robert Wyatt, performed by Hugh Hopper, Daevid Allen & Pip Pyle, Damon & Naomi, Peter Blegvad, John Greaves & Fred Frith, and others. Plus rare videos of Soft Machine. 9/9: Silkworm. 9/10–9/13*: Pere Ubu's David Thomas presides over four nights' worth of brain-twisting mayhem. The first night, the Clevelander performs the spoken-word program "The Geography of Sound," along with Bob Holman and Nick Hobbs. The second night, he teams up with Linda Thompson to lead the new-music-ish Pale Orchestra. The third and fourth nights feature a performance by Pere Ubu themselves. 9/14*: At

Massive Appeal

Mezzanine was the album that nearly ended Massive Attack. So committed was each of the British group's three producer-singers to his particular vision for their third disc that when their plans came into conflict, they almost split. The stakes were high even before the near-implosion: On their revolutionary 1991 debut, *Blue Lines*, Massive Attack had rewritten the rules for contemporary dance music, blending dub-reggae, ambient, hip-hop, and R&B into a dark, smooth sound that would come to be known as trip-hop. Album No. 2, *Protection*, "didn't quite have the same bruising feeling as the first one," says Massive's Robert "3D" Del Naja (pictured, center). "So I wanted to make *Mezzanine* a bit more dangerous, a bit harder, less polished." As the band's resident ex-punk, the 32-year-old Del Naja wanted, in short, to add more guitars. The battle pitted Del Naja against 37-year-old Grant "Daddy G" Marshall, a veteran of Bristol's vibrant reggae scene, and 29-year-old Andrew "Mushroom" Vowles, the group's hip-hopper—neither of whom had much interest in rocking out. "I was really aware of the risk," says Del Naja. " 'Cause if it had gone wrong, I'd have got all the shit." Happily for listeners, the three achieved a beautiful, if uneasy, truce in *Mezzanine*, whose defining moment is a cover of John Holt's reggae classic "Man Next Door"—reworked, at Del Naja's insistence, around a Cure sample and sung by Jamaican legend Horace Andy. When Massive Attack play Hammerstein Ballroom September 12, there will be a half-dozen additional musicians and singers to bolster the threesome's sound—and to defuse tension. And the long-term outlook? Del Naja laughs: "I mean, we're not all about to sit in a room and write music together. But it'll work out." ETHAN SMITH

"Band Width," audio-visual tinkerers Flowchart get jiggy with the video-mixing-deck. *74 Leonard St., bet. Broadway and Church St. (219-3055). $.*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 9/8: Big Ed and the Sidepockets with Colin John. 9/9: Craig Dreyer & The Fiends. 9/10: Shemekia Copeland. 9/11: Water Street. 9/12: Johnny Allen. 9/13: Blues Jam hosted by Big Ed Sullivan. 9/14: The Bill Perry Band. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormant period, New Jersey's (and perhaps the Tri-State area's) finest rock club is back with a vengeance. 9/10: Versus. 9/11: The Gefkens; Harper Simon. 9/12: Freedy Johnston. 9/14–9/17: When Todd Abramson quit as the beloved Maxwell's booker, the year before last, Yo La Tengo were there to send him off his final night on the job. Now he's back, and though it's not his first night, the Hoboken trio's four-night stand does mark a spiritual homecoming of sorts. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 9/8: Action Slacks; Thomas Covenant. 9/9: Rancid; AM60. 9/10: Dada. 9/11: Peter Salett; Bellwether; Bobby Kahn; Episonic. 9/12: Dash Rip Rock; Cindy Lee Berryhill. 9/13: Jennifer Kimball; Youngster. 9/14: Grand Mal. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 9/9: Bill Kirchen. 9/10: George Gilmore and the Giblets. 9/11: The Blazers. 9/12: The Stillmen. 9/13: The Flying Neutrinos. 9/14: Western Caravan featuring Thirsty Dave. *375 Third Ave. at 27th St. (683-6500).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. *515 W. 18th St. (627-0404). $.*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 9/8: Muta Baruca with Shayar. 9/10: Belizbaha. 9/11: Roy Ayers. 9/12: Booya Brazil. 9/14: Son Reinas. *204 Varick St. (243-4940).*

Shine—Open only since December, Shine's already attracting crowds, and the usual celebrity suspects, like John-John, Wesley Snipes, megacool old-timers like Jimmy Plant and Robert Page, and Leo, Leo, Leo! *285 West Broadway, at Canal St. (941-0900).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A (473-7373).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a V.V.I.P. room (for those occasions when plain V.I.P. just won't cut it), and a swanky roof deck. Now if they could just dig up a club kid or two . . . *20 W. 39th St. (719-9867).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8 P.M., the Supper Club's house big band swings with abandon. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 9/10: The Knack; The Interpreters. 9/11: Brand Nubian (see page 214). 9/14: Gillian Welch is from Los Angeles, but don't let the geographical reality fool you: Her heart is from Appalachia. On her recent, second CD, *Hell Among the Yearlings*, the singer-guitarist gets so grittily beautiful, you'd swear she's a character from *Matewan* come to life. If you're feeling down, directionless, or otherwise morbid, this might not be the picker-upper show you're looking for, though. Sample song-titles: "My Morphine," "The Devil Had a Hold of Me," and "I'm Not Afraid to Die." With Richard Buckner. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 9/9: Trans-global Underground; Ben Neill. 9/10: Hieroglyphics; Casual; Del The Funky Homosapien; Souls of Mischief. 9/11: Greyboy All-Stars; Sidecar Project. 9/12: Toots & The Maytals. *161 Hudson St. (966-5244) $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 9/8: Bobby Watson and Tailor Made Band. 9/9–9/12: James Moody Quartet. Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 9/8–9/13: Larry Carlton. *131 W. 3rd St. (475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Quintet. 9/8–9/13: Dave Douglas Quintet. Sets at 8:30 and

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Donald Christie.

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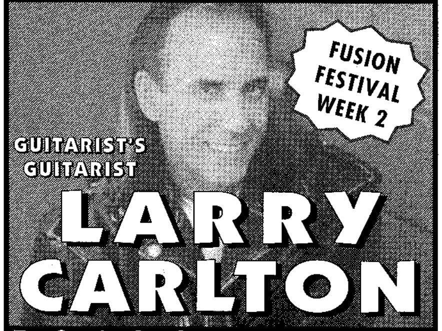

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10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Mon., Tues., and Fri. at 5:30 and Sat. at 7 P.M., Irish guitarist David O'Rourke swings in the upstairs 27 Standard bar. 9/8–9/12: The Christian McBride Quartet. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. $10 minimum all nights. *116 E. 27th St. (576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional, linoleum-tile décor any more inviting than your average mass feed-trough, the concept *is* fairly happening. 9/11: The Roni Ben-Hur Trio, with Etta Jones. All shows at 5:30 P.M. *11 W. 53rd St. (708-0480).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory demographic. (So far, indications are good: A recent night was so packed, even local luminary John Lurie got turned away at the door.) All summer, John Zorn brings in assorted players to make the scene. 9/9: Oscar Noriega Quartet. 9/10: Karl Berger. 9/11–9/12: Les Batteries (Rick Brown & Guigou Chenevier). *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Through 9/20: Tommy Flanagan Trio. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. 9/9–9/12: Bob Kindred Trio. 9/13: Pete Malinverni; Jody Sandhaus. 9/14: Emme Kemp. *126 W. 13th St. (924-5182).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 9/10–9/13: Jay Mohr. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Talent

The New Old School

Back in the day, Brand Nubian inaugurated the nineties with a singular, Afrocentric blend of dance-hall and hip-hop. This month, the original members (including Grand Puba, second from right) return with their first album in eight years and a date at Tramps, September 11.

Catch a Rising Star—Chelsea's high-class variety showplace offers sketch and alternative comedy, theater, and music—all in a theater vaguely reminiscent of the old *Late Night With David Letterman* set. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St., (244-3005).*

Chicago City Limits—The long-running and much-ballyhooed troupe, performing their latest, "@ChicagoCityLimits.comedy." Wed.–Thurs. at 8:30 P.M., Fri.–Sat. at 8 and 10:30 P.M. $20 cover. *Chicago City Limits Theatre, 1105 First Ave., at 61st St. (888-LAFF).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 9/8–9/13: Mitch Fatel; Gregg Rogell; Dave Attell; Macio; Godfrey. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and 12 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 9/8–9/13: Carrie Karavas; Richie Byrne; John Rizzo. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.;

Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M., Fri. at 9 and 11 P.M., and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 9/11–9/12: JR Havlan; Peter Correale; Jim Gaffigan. *34 W. 22nd St. (367-9000).*

Luna Lounge—At Monday night's "Eating It," members of The State and Saturday Night Live turn up regularly, as does Janeane Garofalo. Expect lots of personal monologues, of a post–Spalding Gray variety, plus the odd freak in dime-store costumes and glitter-encrusted wings performing numbers from the Krofft Superstars show. Some of it is successful, some is not, but none of it is Jay Leno warmed over. $5 cover. *171 Ludlow St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 9/11–9/12: Paul Michael Mercurio; Todd Barry; Keith Robinson; Gregg Rogell; Tom Cotter. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 P.M. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. 9/8–10/10: Mary Cleere Haran with Richard Rodney Bennett. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Bemelmans Bar—$10 music charge; no minimum. Through 9/10: Peter Mintun. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Every Tuesday and Thursday in August: Bevin Kaye in Bitch Buffet. 9/12: Joanne Mosca's My Life In Crime. $10–$15 cover, two-drink minimum. *343 W. 46th St. (757-0788).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Show starts at 8 P.M. 9/11: Ruby Rims with "Le Drag Hot." Shows start at 8 P.M. *228 W. 10th St. (924-0088).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. 9/8–9/19: Jimmy Webb. Tues.–Thurs. at 8:30; Fri.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $40 cover. Closed for August. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Fridays, John Malino's combo plays jazz standards (no cover). $12 minimum. *234 W. 44th St. (221-8444).*

Bars

Angel's Share—Tucked discreetly inside an already-discreet second-story Japanese restaurant, this ultra-suave boîte is the ultimate in low-key hipness. The management admits only as many customers (about 30) as there are seats and routinely turns away large parties, to keep rabble-rousing to a minimum. The combination of seclusion, exclusivity, and the bar's legendarily precise (some say obsessive) bartenders results in perhaps the finest experience of its kind in the city. *9 Stuyvesant St., near 9th St. and Third Ave. (598-3041).*

Denial—Sake aficionados whose tastes skew more elegant than East Ninth Street's hipster-clogged warrens but less formal than the average midtown sushi bar finally have a lounge to call their own. Right around the corner from the SoHo Grand, Denial offers to slake thirsts with 30 varieties of rice wine and ease eyes with blonde wood paneling and plush banquettes. *(46 Grand Street; 925-9449).*

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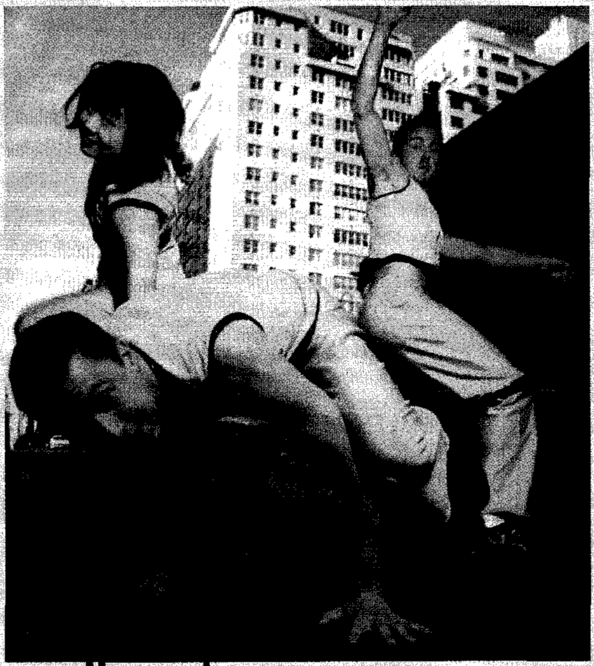

Happening

Present at the Creation

The Downtown Arts Festival—a torrent of visual art, writing, music, dance, theater, film, video, and any other form of creative expression you care to imagine—hits lower Manhattan in mid-September. See "Events."

Radio Highlights

Poetry in Motion—9/8 at 11:45 A.M.: Spiritual poems from *The Bible According to Einstein,* read by physics professor Stuart Samuel of Columbia and CCNY. WNYE, 91.5.

Casper Citron—Saturdays at 10 P.M. 9/12: Dr. Erik Goluboff, assistant professor of urology at Columbia-Presbyterian Medical Center, discusses the results of a research study suggesting new drugs can arrest the growth of prostate cancer; Jeffrey Winter, *Discover* magazine science editor, discusses the possibility of developing the earth's moon as a tourist attraction; Diedre Barrett, Ph.D., author of *The Pregnant Man,* and faculty member of the Harvard Medical School, reveals the power of hypnotherapy. WOR, 710 AM.

The Lewis Burke Frumkes Show—Sundays at 8 P.M. 9/13: Dani Shapiro, author of *Slow Motion*. WPAT, 930 AM.

The Written Word

Ann Warren—9/8 at 7 P.M.: Sample the delectables featured in the *Cupcake Cafe Cookbook*. Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

WNBA & NBA Stars—9/8 at 1 P.M.: WNBA Most Valuable Player Cynthia Cooper, A. C. Green of the *Dallas Mavericks*, and Tammi Reiss of the *Utah Starzz* introducing the "Roopster Roux" books. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Andrew Tobias—9/8 at 7 P.M.: Reading from *The Best Little Boy in the World Grows Up.* A Different Light, 151 W. 19th St. (989-4850).

Charles Kaiser—9/9 at 7 P.M.: Reading from *The Gay Metropolis.* A Different Light, 151 W. 19th St. (989-4850).

Edwidge Danticat, Junot Diaz, Danzy Senna, Nelly Rosario—9/9 at 6:30 P.M.: Reading from recent work. Double Happiness, 173 Mott St. (941-1282); free.

Ellen Miller—9/10 at 7:30 P.M.: Reading from her new book, *Like Being Killed.* Barnes & Noble, 4 Astor Pl. (420-1322); free.

Dr. Ruth Westheimer—9/10 at 7 P.M.: Reading from *Grandparenthood*. Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Lynne Franks—9/11 at 7 P.M.: The legendary British fashion public-relations guru who inspired the hit series *Absolutely Fabulous*, reading from *Absolutely Now,* her memoir. A Different Light, 151 W. 19th St. (989-4850).

Grace Slick—9/11 at 12:30 P.M.: The rock diva signs copies of her memoir, *Somebody to Love?* Barnes & Noble Rockefeller Center, 600 Fifth Ave., at 48th St. (765-0590); free.

***Emma Straub, Barbara Ras, Karen Volkman, Ellen Dore* Watson**—9/12 at 1 P.M.: Reading in honor of the 1998 Claudia Ann Seaman Poetry Award for Young Writers. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Jackson Heights Poets—9/12 at 2:30 P.M.: Reading at the Jackson Heights branch of the Queens Borough Public Library, 35-51 81st St. (718-899-2500); free.

Joyce Maynard—9/13 at 2 P.M.: Reading from her controversial memoir of her romance with J. D. Salinger, *At Home in the World*. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Peter Craig and Ben Anastas—9/13 at 7: Reading from *The Martini Shot* and *An Underachiever's Diary,* respectively. KGB, 85 E. 4th St. (358-1935); free.

Alice James Books' Benefit Reading—9/14 at 7:30 P.M.: Olga Broumas, Deborah Digges, Donald Hall, Richard Howard, Timothy Liu, Richard McCann, Grace Paley, and Jean Valentine give a twenty-fifth-anniversary reading. Buttenwieser Hall, 92nd St. Y, 1395 Lexington Ave. (996-1100); $10.

Nicole Blackman and Gerry Gomez Pearlberg—9/14 at 7 P.M.: Reading from recent work. Knitting Factory's Old Office, 74 Leonard St. (219-3006); $5.

Sebastian Barry—9/14 at 7 P.M.: Reading from his new novel, *The Whereabouts of Eneas McNulty.* Glucksman Ireland House, 1 Washington Mews. (998-3950); $5.

Ernesto Mestre—9/16 at 6 P.M.: Reading from his favorite works. Café Bvlgari, 730 Fifth Ave., at 57th St. (1-800-BVLGARI, ext. 5); free.

Doris Kloster—9/17 at 6 P.M.: Signing *Forms of Desire.* Rizzoli, 454 West Broadway (674-1616); free.

Peter Rock—9/18 at 7:30 p.m.: Reading from *Carnival Wolves.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Lectures and Panels

"Love Translates"—9/8 at 6 P.M.: Scholar Leonard Barkan explores the connections between antiquity and the Renaissance, through a love story involving a Roman poet and an American professor. The New York Public Library's Center for the Humanities, Fifth Ave. at 42nd St. (930-0654); $7–$8.

Peter Brook—9/8 at 7 P.M.: The world-renowned theater director will discuss his recent memoir, *Threads of Time,* and his life and work. French Institute Alliance Française's Tinker Auditorium, 22 E. 60th St. (355-6100); $12.

The Battle of Chile—9/8 at 6:30 P.M.: Filmmaker Patricio Guzman will introduce the first U.S. screening of the prize-winning documentary and respond to audience questions. NYU's King Juan Carlos I of Spain Center, 53 Washington Sq. So. (998-3759); free.

"Planning Your Child's Early School Years"—9/8 at 8 P.M.: Beth Teitelman, director of the 92nd St. Y Parenting Center, and Barbara Katz lead this seminar on planning for your child's education. 1395 Lexington Ave. (996-1100); $15.

Breakfast With Democratic Primary Candidates for State Attorney General—9/9 at 8:30 A.M.: The audience will be invited to submit written questions for candidates Evan A. Davis, G. Oliver Koppell, Eliot Spitzer, and State Senator Catherine Abate. Light refreshments will be served. The Association of the Bar, 42 W. 44th St. (382-6653); free.

"Blazing Star: The Way We Were"—9/10 at 2:30 P.M.: A slide lecture on the historic Blazing Star cemetery located in Rossville, on the south shore of Staten Island, exploring the art and symbolism of gravestone designs. Staten Island Institute of Arts & Sciences, 75 Stuyvesant Pl., St. George (718-727-1135); free.

"Chinese Chef's Spicy Specialties"—9/12 at 10 A.M. and 2 P.M.: You'll never need takeout again after you learn the art of Chinese cooking. 70 Mulberry St., fifth floor (718-468-4586); $35.

Peter Bogdanovich—9/12 at 7 P.M.: The renowned director celebrates the life of one of the century's great filmmakers with a discussion of his book, *This Is Orson Welles!* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Ruth Elias—9/14 at 12 P.M.: A luncheon featuring the author of *Triumph of Hope: From Theresienstadt and Auschwitz to Israel.* The Pierre Hotel, 2 E. 61st St. (983-0825); $150, reservations must be made by Sept. 9.

Photograph by Michael Lavine.

Events

Downtown Arts Festival—9/10–9/20: Highlights of this eleven-day arts extravaganza include free behind-the-scenes talks and walks in the Chelsea arts district; a "musical peace happening" with Sheva, an Israeli-Arab ensemble; Dave Muller's "Three Day Weekend" art installation and loft party; and a poetry reading at the African Burial Ground, to name just a few of the 274 events and projects. A free magazine-size festival program is available at all Manhattan Starbucks stores and all festival locations. The Ohio Theater will serve as headquarters, 66 Wooster St., between Spring and Broome Sts. (925-4200); $10 for the "ArtCard," which provides discounted or free admission to all events.

72nd Annual Feast of San Gennaro—9/10–9/20: Music, food, parades, and Italian culture. Activities take place on Mulberry Street between Canal and Houston Streets, and along Hester and Grand Streets between Baxter and Mott Streets. The main stage, on Grand Street just west of Mulberry, will host live bands each night at 7:30 P.M.; performances on the second stage, on Mulberry between Prince and Houston Streets, will take place on weekend nights only, at 7:30 P.M. All proceeds to benefit local charitable organizations. Call 768-9320 for more information.

Tours

Living Synagogues—9/13 at 11, 1, and 3 P.M.: The Lower East Side Conservancy leads tours of historic synagogues such as Bialystoker, Eldridge Street, Kehila Kedosha Janina, Beth Hamedrash Hagadol, and Orensanz. Meet at the Educational Alliance, 197 East Broadway. (233-6037, ext. 301); $6–$10, reservations a must.

Brooklyn Bridge to Brooklyn Heights—9/12 at 1: A walk across the bridge and through the city's first suburb, focusing on the history, architecture, and people of this unique area. Stops include Plymouth Church and Walt Whitman's childhood home. Meet at the front steps of City Hall. Call 439-1090 for more information; $10.

Coney Island Revisited—9/13 at 10 A.M.: A trip through time with amusement park devotee David Steinberg. Visit the original Nathan's, the boardwalk, and the park itself. For meeting place and reservations, call 996-1100; $25.

East Village—9/13 at 2 P.M: A journey through the legends and lore of this ever-changing neighborhood. Meet at Astor Place in front of the subway kiosk. (969-8262); $10.

Greenwich Village Past and Present—9/12 at 2 P.M.: Investigate the history and architecture of the neighborhood home to artists, writers, and radicals, such as Aaron Burr, Edith Wharton, e.e. cummings, and others. Meet at the Washington Square Arch. (969-8262); $10.

"From Naples to Bialystock to Beijing: The Multi-Ethnic Eating Tour"—9/12 at 1: Featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $13.

The Jewish Lower East Side—9/13 at 1 P.M.: A pre-Rosh Hashana tour of 150 years of Jewish settlement in the area. Stops include the Eldridge Street Synagogue and the Jewish Daily Forward Building. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $10.

Greenwich Village Pub Crawl—Saturdays at 2 P.M.: A tour of the historical literary bars of Greenwich Village. Meet at the White Horse Tavern, 567 Hudson St. Call 613-5769 for further information.

The Insider's Hour—Ongoing: To make the cultural wonders of New York City more accessible and easier to enjoy, institutions like the New York Botanical Garden, Lincoln Center, the Bronx Zoo, the Guggenheim, and dozens more offer these guided tours. Call 800-915-9931 for more information; free with admission.

Celebrities of New York—Saturdays and Sundays at 10:30 A.M. on the West Side, and 2 P.M. on the East Side: Discover the homes of the stars and the countless cinematic sites of the city. Call 683-4133 for more information and meeting places; $15.

Foods of New York—Saturdays at 12 P.M., Sundays at 11:30 A.M. and 12 P.M. A tour of the restaurants and specialty food shops of Greenwich Village and SoHo. Call 732-636-4650 for additional information and dates; $20.

Behind the Scenes at the Waldorf-Astoria—Every Wednesday and Sunday at 9 A.M.: Discover the history and architecture of New York's Art Deco landmark hotel, where Guy Lombardo celebrated New Year's in style and Cole Porter wrote his tunes. Call 872-4790 for further information; $25.

Exhibitions

"Seinfeld's Diner"—Through 8/1/99: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George will be on display along with props and costumes. The American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

"Laurence Olivier: Four Crowning Achievements"—Through 11/29: A unique opportunity to better understand one of the most acclaimed actors of his era, this series features some of Olivier's best television work: *A Voyage Round My Father, The Collection, Love Among the Ruins, King Lear.* The Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

"Las Twines"—Through 9/19: A media installation about twin girls by Pepon Osorio. Osorio will be on hand to discuss the work, which will be

Happening

Dancing in the Mean Streets

Ten days before the 72nd Annual Feast of San Gennaro, in the heart of Little Italy, Mulberry Street is already hung with bowers of red, white, and green, and at the crowded curb-front cafés, the conversation keeps coming back to the approaching celebration—New York's biggest and oldest of its kind. The eleven-day street party pays tribute to the patron saint of Naples. "It's a tremendous tradition," says Anne Compoccia, president of Figli di San Gennaro, the group overseeing the feast. "Gennaro was the bishop of Naples in 351 A.D. during the Roman persecution of the Christians. He protected them. He was a martyr. You know, a good guy!" Perry Criscetelli, owner of three popular restaurants in Little Italy, adds, "From what I believe and what I've been told, the saint prevented a volcano from erupting on Naples. I mean, I'm not a holy, holy, religious person, but I think that's what made the Neapolitans so happy. So now we're very devoted to this guy." The guy is honored each year by a procession carrying his statue up Mulberry Street—away from its usual residence at the humble Most Precious Blood Church, a building that vaguely resembles Archie Bunker's house except for a prominent neon sign in front pointing toward the Shrine of San Gennaro in the garden. In addition to the parade and a mass at Most Precious Blood, the feast features two stages with musical performances, including a tribute to another Italian saint, Frank Sinatra. Finally, there will be *plenty* of food. "The dinner table," says Compoccia, "is always the center of any big Italian festival." If you've never actually witnessed it, you may still remember the culinary and social drama of the event from its depiction in *Godfather II.* So are there any drawbacks to this elongated week of praying, partying, and pigging out? "Too many people; you can't walk in the streets," says a waiter at Costa Azzurra, on strict condition of anonymity. "Maybe I never get to leave the restaurant for eleven days. Very bad feast." The Feast of San Gennaro runs September 10 through 20.

ARIEL LEVY

RUST BAN
CENTER
FIGLI DI SAN GENNARO, INC.
SOU

Photograph by Russell MacKechnie.

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Solutions to last week's puzzles

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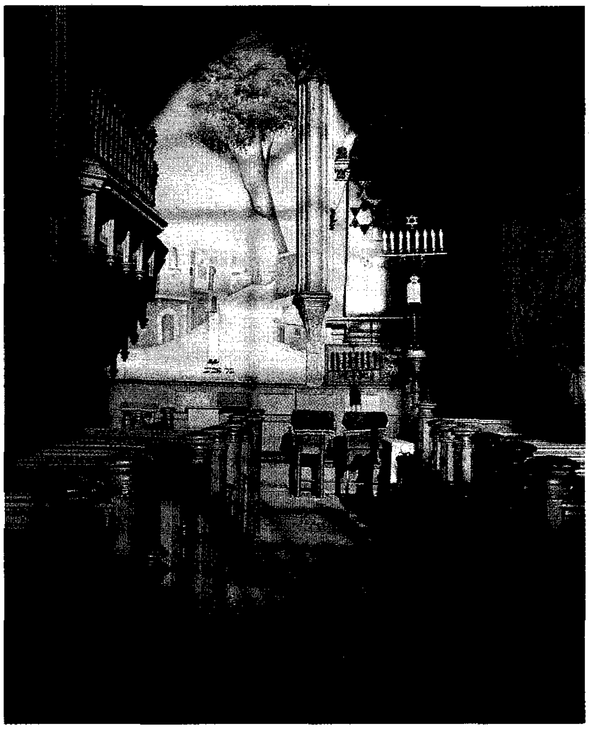


Tour On September 13, visit some of the oldest operating synagogues in North America, including the Bialystoker, with its hand-painted *trompe l'oeil* ceilings, and the Eldridge Street Synagogue, the first Eastern European Jewish temple built in America. Proof that Jewish history on the Lower East Side can in fact be found beyond Katz's Delicatessen. Call 233-6037, ext. 301, for information and reservations.

shown in a storefront in the Hunts Point section of the South Bronx. 858 Southern Blvd. (718-588-1936); free.

"Murray Cukier: By Land and Sea"—Through 12/31: An exhibition of model ships and airplanes at the South Street Seaport Museum's Port Life Gallery, 209 Water St. (748-8600); museum admission is $3–$6.

"A Float for All Seasons: New York's Ethnic Parades"—Through 1/10/99: Mini-floats, paraphernalia, and photographs celebrating cultural identity in New York. City Partners Gallery at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. Call 534-1672 for more information; $5 suggested contribution.

"The New Metropolis: New York, 1898–1998"—Through 12/1: A yearlong exhibition commemorating the consolidation of the five boroughs to form New York City. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

Hall of Biodiversity—Ongoing: Devoted to the variety and interdependence of earth's living things and their critical importance to human survival, the hall includes a dramatic global tour of nine biomes and a diorama of the Central African Republic's rain forest. At the American Museum of Natural History, Central Park West at 79th St. (769-5100); $8 suggested contribution.

"America's Concentration Camps: Remembering the Japanese-American Experience"—Through 1/5/99: An exhibition that tells the story of this shameful chapter in American history through the eyes of the incarcerated. Photographs, mementos, and home videos contributed by some of the 120,313 people who were held in the camps—two thirds of whom were American citizens—will be on display, along with maps and statistics from each camp. Ellis Island Immigration Museum, New York Harbor. Call 363-3200 for directions to the museum and more information; $5.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Get a job (or at least look for one) with Career Path; browse the Web with the discrimination of the fiercely elite; see the world through the lenses of Ruth Orkin; get live, yo, with *The Source* online; and tour New York in 360 degrees. And hey, while you're in the neighborhood at www.nymag.com, check out all our other great stuff, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," daily deals in Angie Maximo's "Cheap Thrills," "First Words" for bibliophiles, and daily New York trivia.

Sports

'98 New York Century Bike Tour—9/12: Transportation Alternatives hosts this bike tour through four boroughs of the city (sorry, S.I.). Three distances are available (40, 75, or 100 miles), and the tour departs from Central Park's Harlem Meer at 110th Street. Registration fee is $35 and $40 on ride day. Call 629-3311.

New York Race for the Cure—9/13 at 9 A.M.: Meet at 69th Street and Central Park West for the 5K women's run/walk, which raises money in the fight against breast cancer. Men can line the route to cheer on the participants in "Three Miles of Men." Register by calling 293-CURE.

Walk For Sight '98—9/13 at 10:30 A.M.: Walkers of all ages are welcome to participate in a five-mile walkathon that benefits the Foundation Fighting Blindness. Meet at 90th Street and Fifth Avenue at the Reservoir. Free preregistration; onsite registration (without sponsors) is $25. Call 551-7807 for more information.

1998 U.S. Open Tennis Championships—Through 9/13: Day sessions begin at 11 A.M., night sessions at 7:30 P.M. Ferry service to the USTA National Tennis Center in Flushing Meadows–Corona Park is available from Wall St., E. 34th St., and E. 62nd St. For ferry reservations and information, call 800-53-FERRY. For U.S. Open info and ticket purchases, call 888-OPENTIX.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	BOS MSG 6:30PM	BOS MSG 6:30PM	BOS MSG 6:30PM	TOR WB 7:30PM	TOR MSG 7PM	TOR WB 4:00PM	TOR WB 1:30PM
METS	ATL FSNY 1PM	PHI FSNY 6:30PM	PHI FSNY 6:30PM	PHI FSNY 6:30PM	MON FSNY 6:30PM	MON UPN 7PM	MON UPN 1:30PM
METROSTARS			COL MSG2 7:30PM				TB MSG 5PM
	9/7	9/8	9/9	9/10	9/11	9/12	9/13

Photograph by Matthew Septimus.

kids

For Laughs...Puppets...Free Ride

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Stringing Along—Don't let that word *puppet* make you think that all the events at the International Festival of Puppet Theater are necessarily the sort of thing a child would enjoy. That said, the festival does bring a multitude of glorious productions that children will thoroughly approve of. Among these is a collection of African folktales called "Sigi the Antelope," told with puppets, drumming, and dancing. 9/12 at noon and 3, and 9/13 at 1 and 3. Solo U.K. puppeteer Stephen Tiplady's "Pinocchio" is a fresh take on the classic story about a toy who wanted to be a boy. 9/12 at 11 and 2, 9/13 at noon and 2. Both are at the **PUBLIC THEATER.** Next week, a program of classic puppet animation for children on film is at the **SOLOMON R. GUGGENHEIM MUSEUM,** 9/20 at 2:30 P.M. In theaters, *The Fable and the Fox* is inspired by a true story about a Spanish hunter who inadvertently befriends his prey; *Isidor's Cheek* follows a bored cheek that decides to run away; *The Firebird* is a shadow-puppet production by Italy's Teatro Gioco Vita of the Stravinsky classic. Productions that festival organizers suggest for audiences of adults and older kids include *Slap Head, Demon Barber, Dr. Kronopolis and the Timekeeper Chronicles, Short Stories,* and Great Small Works's *Toy Theater.* Fifty toy theaters from Europe and the Americas are on display at **LOS KABAYITOS** (9/9 through 9/27); "Masks and Magic of Ralph Lee" is on view at the **CHILDREN'S MUSEUM OF MANHATTAN** (9/9 through 9/27). For ticket prices and further information, call 439-7529, ext. 1998, or visit the Website www.henson.com/festival.

Safe Harbor—Dancing in the Streets relives stories of immigration Red Hook harbor has seen, in twilight performances that will involve some walking around. Part of "New York City 100: Greater New York Centennial Celebration," the production is recommended for anyone steady on his or her pegs—over the age of 5, perhaps, and under 105. At the end of each evening's performance, overlooking the candlelit harbor, a chorus of voices will chant a tribute to past generations who have lived in this community. (A round-trip bus leaves from Barnes & Noble, Union Square, at 6 P.M., and from Borough Hall in Brooklyn at 6:15. Tickets for the bus transportation are $10, and reservations are required.) 9/12 through 9/20 at 7. Pier 41, 204–207 Van Dyke St., Red Hook, Brooklyn (989-6830). ●

Happy Days—The free fifties festival at **CHELSEA PIERS** is a chance to learn the frug, dance to groups like the Girls Next Door—who haven't heard about the moon landing yet—pay fifties prices for root-beer floats, and try wiggling a hula hoop around your middle. 9/12 from noon to 4. Pier 59, 23rd St and the Hudson River (336-6885). ●

cue

Barbara Ensor
Kids
Patricia Falvo
Movies
Sam Grobart
Sports
Nick Meyer
In Concert
Ariel Levy
Books
Events
Radio
John Leonard
Television
Edith Newhall
Art
Robin Raisfeld
Restaurants
Stephanie Saulmon
Online
Jennifer Senior
Theater
Ethan Smith
Nightlife

Wheeeeeee—Even 50-cent tickets add up after a while: Carousel fanatics can ride for free on **PROSPECT PARK'S** hand-carved 86-year-old merry-go-round Saturdays in September from noon to 5. Near the intersection of Flatbush Ave. and Empire Boulevard. ●

Small Is Beautiful—Miss Majesty's Lollipop Playhouse begins another season of funny takes on traditional stories—where children are more than welcome to get up onstage and join in the action. Weekend performances of "Sleeping Beauty" are at 1:30, with "Hansel, Gretel and the Jolly Gingerbread Man" at 3. 9/12 through 11/22. **GROVE STREET PLAYHOUSE,** 39 Grove St. (741-6436); $8.

Thinking Big—Don't worry, lots and lots of birds form a net to cushion "The Woman Who Fell From the Sky," and the Great Turtle offers up his back so she has somewhere to land. Mettawee River Company's production, based on three versions of the Iroquois creation story, is directed by Ralph Lee. The one-hour performance with puppets, masks, and live music—suitable for children ages 6 and older—will be performed at the **CATHEDRAL OF ST. JOHN THE DIVINE,** 9/11 through 9/20 at 7:30. 112th St. and Amsterdam Ave. (929-4777). Suggested contribution $6 for adults, $2 for children under 12. Reservations are not necessary.

Series

Still Funny After All These Years

Ben Model, who accompanies the monthly "Silent Clowns Film Series" on piano, recalls being drowned out recently by kids who begged Harold Lloyd to "watch out for the birdie!" as he scaled a skyscraper to impress Mildred Davis in *Safety Last.* Model, 35, and fellow silent-comedy aficionado Bruce Lawton, 29, who launched the series a year ago, aren't particularly surprised that the most boisterously enthusiastic members of the audience tend to be children. After all, the two of them fell hopelessly in love with silent comedies as kids. Most of their peers knew Laurel and Hardy, Keaton, and Chaplin only from occasional clips on television, but Model and Lawton each happened to have opportunities growing up to see the comedians on celluloid. (Eager to share gags that tickled them as kids with today's kids, Lawton and Model have also begun screening silent comedies for local school audiences.) Model theorizes that the reason these films don't always captivate television viewers may be because they require a completely different kind of attention than most of us give to the box in the corner of our living rooms. "It's an active, not a passive, kind of engagement," he explains. "The joke isn't sitting there in front of you; you have a lot of the elements there, but you have to add what's missing from your imagination—the color, the sound, and the dialogue." "Charlie Chaplin: Commotion in Motion," a collection of five shorts, will be shown September 13 at three at the 78th Street Theater Lab. Tickets are $10, $5 for children under 12. Call 969-0968 for reservations.

BARBARA ENSOR

Photograph from Silent Clowns Film Series.

in concert

Joan Tower and Arnold Shoenberg at Merkin

Classical Music

Wednesday, September 9

Harpsichord Unlimited—Performs *Viva Italia!*, a concert of Italian and Italian-inspired music by Scarlatti, Handel, J. C. Bach, and others. With harpsichordist Elaine Comparone and the Queens Chamber Band. *Merkin Hall, 129 W. 67th St. (501-3340), at 8; $20.*

Thursday, September 10

Joan and Friends—A concert of the music of Joan Towers, celebrating the composer's 60th birthday, with flutist Carol Wincenc, pianist Ursula Oppens, and cellist André Emelianoff. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $10.*

Bargemusic—Performances of Chopin, Beethoven, and Fauré. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$25.*

Saturday, September 12

Arnold Schoenberg: Conservative Radical—A performance of Schoenberg's Chamber Symphony, with violinist Carmit Zori, cellist Fred Sherry, and others. Robert Craft conducts. *Merkin Hall, 129 W. 67th St. (501-3330), at 8:30; $20.*

Manhattan Chamber Sinfonia—Performs Rossini's Overture to *La gazza ladra*, Beethoven's Symphony No. 3 in E-flat major (*Eroica*), and the world premiere of Giampaolo Bracali's Concerto for Viola and Orchestra, with violist Daniel Avshalomov. *John C. Borden Auditorium, Manhattan School of Music, 120 Claremont Ave., at 122nd St. (749-2802), at 8; free.*

Sunday, September 13

Arnold Schoenberg: Conservative Radical—Two programs of Schoenberg's works, with mezzo-soprano Mary Nessinger, violinist Rolf Schulte, the New York Virtuoso Singers, and others. *Merkin Hall, 129 W. 67th St. (501-3330), at 2:30 and 8; $20.*

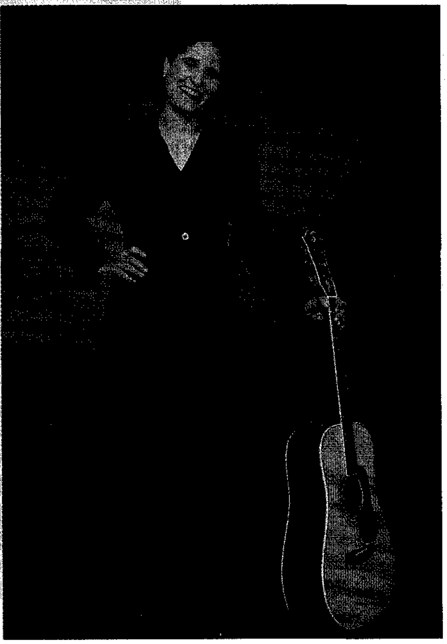
Manhattan Chamber Sinfonia—See 9/12. *Armor Hall, Wave Hill, 675 W. 252nd St., Bronx (718-549-3200, ext. 229), at 2; $15.*

Bargemusic—See 9/10, at 4.

Preview

God's Vacuum Cleaner

A few things you should know about Debbie Friedman: that her answering machine tells you neither she nor Farfel can take your call (in truth, Farfel can *never* take your call, unless you bark). That after practicing, practicing, she finally got to Carnegie Hall in January 1996; there was a blizzard, and *still* 1,800 fans came to see her. That when she moved her annual Carnegie concert (See "Song," 9/13) to the High Holiday season (days of ontological, not meteorological, disturbances) she went SRO. That when Debbie Friedman sings, the name that will come to mind—especially if you are of a certain age—will be Joan Baez. That you may be moved to tears by the haunting, crawl-inside-you-and-shed-light beauty of her voice, even if you don't understand the Hebrew she is likely to be singing; it's *that* kind of sound. Singer, healer, teacher, Friedman is America's best-known composer of contemporary Jewish music; her ardent fans include Peter Yarrow and Mandy Patinkin, if not the gatekeepers of the liturgical-cantorial complex. She's an unabashed champion of the soul. Okay, *your* soul. "I'm on a mission," she says. "I want the world to be different. People are walking around in a spiritual and emotional vacuum. There are things around us that are bigger and more powerful than we are." Like what? "Like the sound of voices, singing." Not God? "God," she says softly, a sly smile crossing her face. "That's a given for me. God gets a bad rap." **JEREMY GERARD**



Photograph by Steven Speliotis.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Jazz

Thursday, September 10

Lincoln Center Jazz Orchestra—Performs "Con Alma: the Latin Tinge in Big Band Jazz," with Wynton Marsalis and guest conductors Chico O'Farrill and Ray Santos. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $37.50.*

Friday, September 11

Lincoln Center Jazz Orchestra—See 9/10.

Saturday, September 12

Lincoln Center Jazz Orchestra—See 9/10.

Opera

New York City Opera—Performs Puccini's *Tosca*, 9/10 at 6:30 and 9/13 at 1:30; Handel's *Partenope*, 9/11 at 8; and a double bill of Weill's *The Seven Deadly Sins* and Orff's *Carmina Burana*, 9/12 at 1:30 and 8. *New York State Theater, Lincoln Center (870-5570); $20–$90.*

Amato Opera—Performs Puccini's *La Bohème*, 9/12 at 7 and 9/13 at 2:30. *319 Bowery (228-8200); $20–$45.*

Verismo Opera—A performance of scenes from Verdi's *La Traviata* and other operas, with soprano Evelyn La Quaif, tenors Juan Cuevas and Jeffrey Simon, and baritone Don Sheasley, 9/12 at 2. *Theodore Roosevelt Birthplace, 28 E. 20th Street (866-2086); $2.*

Song

Saturday, September 13

Debbie Friedman—The folksinger and composer of contemporary Jewish songs, many based on Biblical texts, performs with a small orchestra. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $25–$60.*

Dance

Danspace Project—Joan Baixas performs *Terra Prenvada*, an improvisational work, in conjunction with the Jim Henson International Festival of Puppet Theater, 9/10–9/12 at 8:30. *Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8194); $12.*

Teatron Theater—Performs *Kafka, or the Search Goes On*, a surrealist work centered around the interactions of a vaudevillian chimpanzee and a down-and-out theater director. The piece is based on Kafka's *Report to an Academy* and directed by Yehuda Almagor, 9/14 at 6:30. *Dance Theater Workshop, Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $20.*

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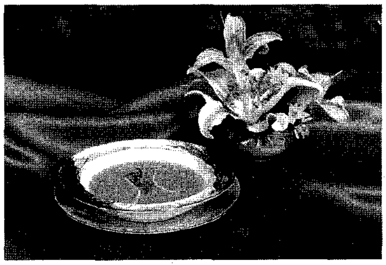

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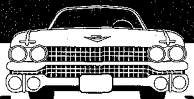

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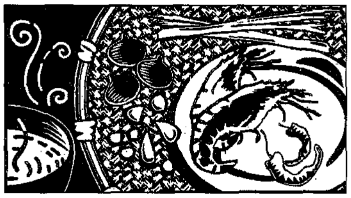

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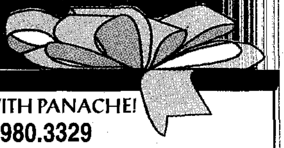
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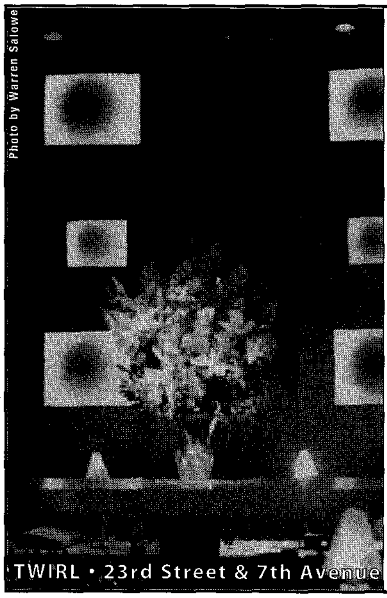

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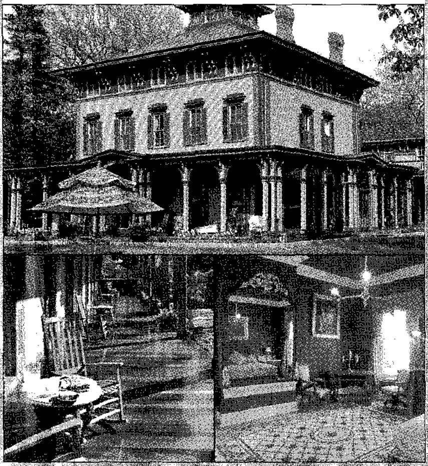

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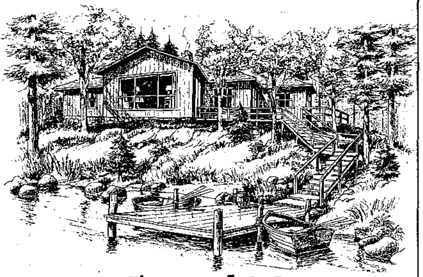

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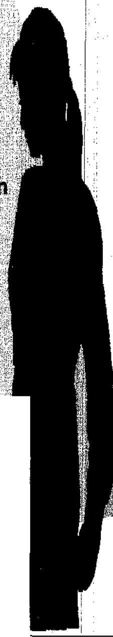

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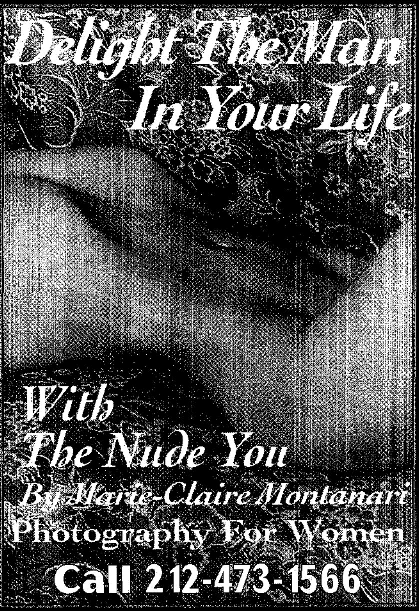

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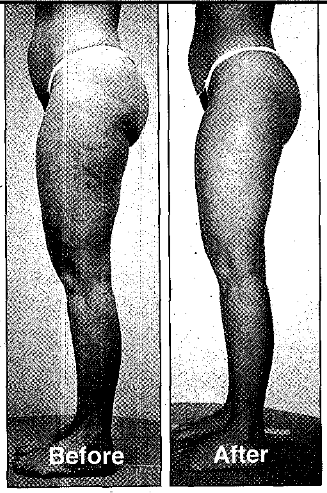

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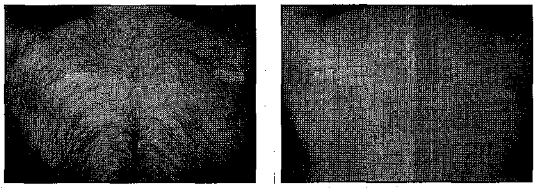

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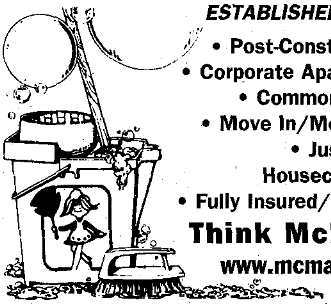

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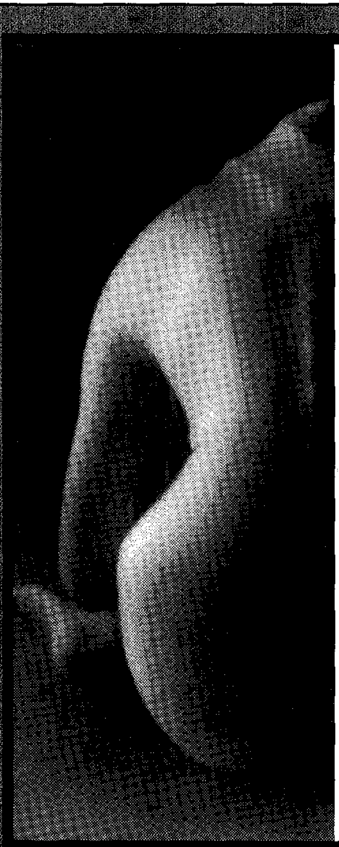

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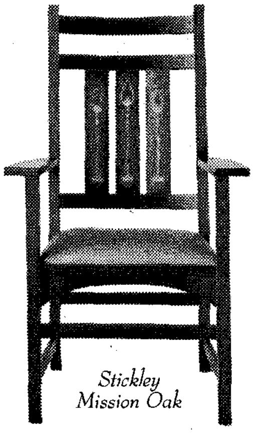
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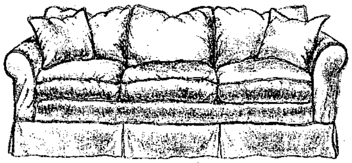

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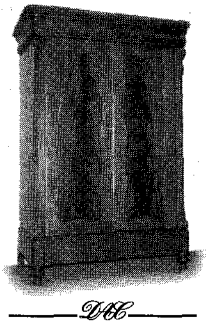

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Savor A Good Life—With this tender, classy, considerate, single, professional Manhattan man who wishes to court a lovely woman for a lifelong committed romance. This undeniably attractive, deep blue-eyed, 53-year-young, fit, 5'10" man is also refined, fun, easygoing, decent - and a darn good listener too! A photo with some luminous nonfiction prose with a touch of whimsy welcomed. 5055 ✉

Sweet Guy—Sensitive, passionate, caring, highly intelligent, communicative, a good listener, wonderful sense of humor. Handsome (I'm told), 60 (look early 40s), dimples, blue eyes, brown hair, in great shape (5'9"/170 lbs). Love good conversation, walks, nature, the arts (film, theater, music, literature, museums, etc.). A late-bloomer, capable of loving deeply, ready to commit. Seek slender, attractive, refined, unencumbered, reasonably happy woman who is nurturing, loving and kind. Manhattan or nearby a plus. Photo and thoughtful note are musts, please. 5052 ✉

"Fall" Into Love—Intuitive, generous, good-looking, successful Manhattan attorney, blond, blue-eyed, fit, 46, 5'8", with integrity and easy smile, seeks slender, bright, sensual, upbeat woman, 30 plus, beautiful (in/out), with open heart, to share thoughts, dreams, life's surprises. Photo, please. 5127 ✉

I Seek My One True Love—To cherish forever. Just you and me, childless and carefree. I'm 36, 5'11", PhD '99, warm, funny and romantic. 5047 ✉

Physician—Early 60s, with eclectic interests, in search of Caucasian, Protestant nonsmoker. He and she willing and able to live in different places including Manhattan. She: energetic, vivacious, good hostess, under 55. Note/photo, please. 5090 ✉

Mental Picture—Shy but bold. Elegant and earthy. Warm. Unique. Healthy. Extremely beautiful, inside and out. Indian-American, 33, 110 lbs, 5'6". Seeking 30s male interested in the long term. We are both financially/professionally/emotionally secure, successful, attractive, generous, adventurous, well-educated and have a deep capacity to give and receive love. Note/phone/photo, please. 5116 ✉

I Want—A woman who would not normally respond to a personal ad. You are strong-willed, sensitive, sensual, romantic, with uncompromising values, grace, class and wit. You are 25-37, model-slim, take great pride in your appearance, and not afraid to admit you're a cut above. I am 41, 5'11", 170 lbs, green eyes, wavy hair and athletic. Interests include music (jazz), theater, antiquing, downtown, Knicks, travel, cooking and fashion. I am kind, caring, very successful, and pride myself on my integrity and keen sense of humor. Photo/note please. 5135 ✉

For The Selective Man Only—Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels, culminating in a loving marriage. "They say" that she is 45 ("You're joking! You look much younger!"), Caucasian, green-eyed head-turner with radiant complexion, long dark blond hair, has great smile, Manhattanite, nonsmoker, 5'5", slender/curvaceous via dieting and exercise (ugh!), very affectionate/passionate, free/expressive with feelings, enjoys making others laugh and can laugh at herself, no dependents, looks at glass half full, tries to live by golden rule, tenacious/ambitious yet tender/empathetic/compassionate, charitable, exudes warmth and self-confidence but has vulnerable side, appreciative, honest with sensitivity, introspective/perceptive and alumnus of psychotherapy, hard-working owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loves kids/animals, loving, outgoing, open, bright, articulate...but not after 2 1/2 Pina Coladas, and has a great deal to give and share. Additional positive qualities intentionally omitted due to cost factor of ad. She comes with a 30-day money-back guarantee/lifetime warranty. References provided upon request. References from family don't count. If you are serious about getting serious, can truly appreciate and respond to such a woman, and share many of the same qualities/values, then she strongly encourages you to do your own research regarding these rumors. She looks forward to hearing from you and... Note/photo. 5037 ✉☎

Savvy NYC Jewish Lady—Looking to meet exceptional man, 42-50. I am athletic and outdoorsy, with sun-streaked curls, dark eyes and a warm smile, tall and slim, uniquely feminine - enjoy life and people. You are tall, Jewish, sincere, self-assured, clean-shaven, fiscally and physically fit, with an open heart. 5123 ✉☎

I Am The Soft-Spoken—Dark-eyed beauty you've wanted to meet. Tall, slim, sweet and soulful, funny, smart, sexy and shy, young, stylish 42. Let's grab a bite, take a drive, wander through a flea market and plan a trip to Provence, talking and laughing as we go. Note/photo. 5030 ✉

6' Tall, Strikingly Beautiful—Ex-Ford model, now attorney. Elegant, stylish and sensual. Slim, with great body and fabulous legs, dazzling smile, confident, witty and warm. I am a financially independent Upper East Sider and a world traveler who loves the arts, fast boats, my dog George, Central Park, politics, foreign films, friends, restaurants, books and good times (that's what life's all about, isn't it?). I am interested in a handsome, charming and sophisticated (possibly European?), kind, very ethical, highly financially successful gentleman, 50-68, who also enjoys first-class travel, fun and laughter, and has the time and means to indulge. Note/photo, please. 5035 ✉

Let's Share World Travel—Pretty, slender, sensual, sophisticated, smart, secure "sweetheart" seeks best friend/lover for life: "nice guy", good-looking, fit, refined, romantic, young 50s. 5046 ✉☎

Woman To Woman—Tall, sporty blond, southwest CT and NYC. 40s. Seeking golf/ski/etc. pals...my dream girl. Loves the outdoors, convertibles, movies/art/music, exotic getaways, waterside cafes, fireside chats, warm autumn days. GirlPlay39@aol.com 5125 ✉

Italian Firecracker—Seeks her Roman candle. Fun-loving lady longs for enduring romance with spontaneous, independent achiever. Non-Romans welcome. Petite, green-eyed blond, 50 (looks younger), successful real estate executive, CT resident, loves golf, fine dining, dogs. If you are 50-60ish, possessing sense of humor, strong sense of self, and still believe in romance, let's start with a spark and end with a fire. Note/current photo. 5098 ✉

Romantic, Elegant, Very Pretty—Physically: 5'4", 105 lbs, slim, 50 (but looks younger), brunette. Interests: range from cultural, intellectual, athletic. Enjoys balance of nesting at home to black-tie events. Personality: feminine, sexy, charming, passionate and loving with right person; fun-loving, intellectually curious and likes to learn. Independent but happiest in a relationship. A professional in education. I would like to meet a man, 5'9" plus, 45-55, fit, sexy demeanor, good-looking, educated, successful, financially secure Manhattanite. Have good values, confidence, pizazz, like fun. Note and recent photo a must. 5080✉

Blond, Blue-Eyed Beauty—With yoga body and Ivy PhD, seeks wise, spirited, reasonably fit man, 35-45, for the real thing. My soulmate is kind, with sense of humor and integrity, and cares for himself - mind, body and spirit. Love of the arts a plus. Letter and photo. 5096 ✉

Beautiful Asian Female—30s, tall, alluring, intelligent, good-humored entrepreneur, in great shape, seeks CEO, JD, MD or Wall Street man for forever. Photo appreciated. 5115 ✉

Clark Seeks Lois—A caring, cerebral, handsome physician with rock-solid values, heart of gold, razor-sharp mind, very romantic, diverse interests, 5'10", muscular, very fit, 43, fun, seeks refined, kind woman under 37, empathic, for a sparkling, glowing romance. Phone/photo a must. But no kryptonite, please. 5159✉☎

Very Pretty, Green-Eyed, Slender—Loving, intelligent woman, 53, with a great smile. Love life, have positive attitude, warmth, integrity, sense of humor. I love good friends and conversation... music, dining, nature and my work (psychotherapist). Seek an open-minded, professional, intelligent, very honest, loving man, 47-65. Recent photo. 5057✉

Striking, Pretty Woman—Athletic, 5'10", Wonder Woman figure, showgirl legs, great sense of humor, warm, fun, down-to-earth, slightly mischievous, seeks fit, kind man to fall in love with, 5'9" plus, 30-50. Note/phone/photo, please. 5122 ✉

Senior Executive In Early Retirement—In search of Chinese or Latin-American woman, 40-59, of independent means, nonsmoker - lover of music and the arts, interested in travel, for friendship, possible marriage. Photo essential/note. 5089 ✉

Reliable—Handsome, wry, down-to-earth, Ivy, in the arts, (212), young, fit 49, 5'11", reflective, kind, informal. Loves books, nature, music, good talk. Seeks warm, bright, gentle Manhattan woman, 30s-40s, with depth of spirit, matching good looks and heart, for just the very real thing. Hugs too. Recent photo/note of substance (no form letters), please. 5140✉

Pretty, Petite Partner Sought—Sincere, secure, single Jewish professional male, Ivy-educated, seeks single woman, preferably under 39 and without a strong desire for having children. 5126 ✉

Truly Spectacular Man—As a 38-year-old male, I am an extraordinarily successful, wealthy, Harvard-educated owner of an investment company. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I am also a man of laudable virtues and fascinating vices, with a big heart and an easy laugh. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for a lifelong romance and commitment. Please respond with a note, recent photo and phone number. You'll be very glad you did! 5033 ✉

Now That The Summer Is Over—Let's try this. I'm looking for a single Jewish female to 37, with a dazzling personality and a great smile. I am a financial professional, 41, 6', quite happy with my life, extremely athletic, who knows how to spoil the right person. 5113 ✉☎

Passion For Life And Humor—Accomplished, handsome, divorced, 40s, 6'2", energetic, Jewish, Manhattan marketing exec, seeks witty, slim, curvy, attractive, creative lady. Note/photo. 5112 ✉

Someone Special—Handsome, intelligent and refined, 6'2", 175 lbs, nonreligious Jewish corporate attorney. I am a sincere, considerate, honest, faithful, sensitive, open, romantic, loving and giving person. I enjoy the excitement and variety of city life, and the beauty and peacefulness of the country and seashore. I have many interests and prefer activities I can share with someone special. Are you that special someone? Your religion is less important to me than your character and appearance. If you have similar traits, are pretty, 5'5" plus, slender, shapely and in your mid 30s-mid 40s, please send note, recent photo and your phone number. 5099 ✉

Slow Down With Me!—Successful businessman and professional, age 62, seeks an independent, financially well-off, vivacious companion, single, widowed or divorced, 45-60. Must be free to travel worldwide. Prefer nonsmoking Wasp, a woman who loves classical music and simple pleasures like boating and hiking. We could live anywhere, in one or more homes. Recent photo/note, please. 5088✉

Safest Woman On Earth—Imperfect, impetuous, intrepid individual seeks unique, mature man. Forget photo. 5038✉

My Mother Says—I'm beautiful, refined, smart and funny - and my mother knows everything. I'm 34, Jewish, well-educated professional, very loyal. I'm seeking a very intelligent, kind, honest, refined Jewish male counterpart - great sense of humor and good values. Note/photo. 5121 ✉

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Gorgeous, Easygoing Blond—Truly beautiful, 40ish, sexy and slender lady seeks a man of art and science (surgeon, investor, developer or architect types), for marriage, family, life's adventures. I'm well-educated, nonsmoking, 5'8", upbeat, classy yet down-to-earth, compromising and respectful. Enjoy the finer experiences life can offer (travel, dining out, cultural activities), yet equally appreciates its simpler pleasures (reading by the fire, partner dancing, nature walks). I respect a man who is comfortable with his own sensitivity, communicative, and who is able to share emotional intimacy. Looking for a partner who is mid 30s-late 40s, upbeat, honest, very well-educated, sharing, marriage- and family-minded, with a great sense of humor. Special fondness for men who like to dance and those who know how to live well. Note/ recent photo appreciated. 5161 ☒

Evening Gowns To Denim—Single white female, 30, 5'10", auburn hair, brown eyes, down-to-earth, honest, caring, financially secure, investor/philanthropist/ world traveler - enjoys going to black-tie benefit dinners in NY to fishing in Wisconsin, Jackson Hole to horseback ride, or drive up to Maine to camp. Enjoys plays, movies (old and new), music (jazz, blues, big band, '60s to Top 10). Sense of humor like Katharine Hepburn, Audrey Hepburn or Meg Ryan. I enjoy life to the fullest, staying on country estate or going to the city for the weekend. Relocating at this moment. Looking for a man who's kind, caring, romantic, who also can be a kid at heart. Must be very spontaneous and have a great sense of humor. 5169 ☒

Handsome, Fit, Secure—Professional, Jewish (nonreligious) male, 48, 5'9", looking for soul mate. Seeks honest, pretty, thin, intelligent, nonsmoking woman under 40, for love, marriage, family. Send note and recent photo. 5173 ☒

Sporty CEO Sought—By tall lady, sensuous, 51. Caribbean passions. 5067☒☎

Can You Make A Mean Margarita?—Pretty brunette/hazel eyes - professional, single, Catholic, 33, slim, 5'5". I'm a dog lover who likes to cook, entertain and try anything new. Great listener too. 5166☒☎

Warm, Witty, Handsome—Articulate, trim Jewish man seeks caring, bright, striking match, 50-61. Photo. 5155 ☒

Looking For Ms. Right—Not Ms. Tonight. This northwest New Jersey business owner in Morris County is ready for marriage and kids...but let's talk first! I'm 47, 5'7", good-looking, successful, active, outgoing, Italian, fun-loving. You're a warm, smart, down-to-earth, pretty, funny, independent yet traditional woman, 30-40, with a desire to start a family. We'll enjoy great conversations, travel, dining, movies...and, of course, a committed, lasting relationship. Handwritten note/current photo please. 5164☒

Vibrant, Doe-Eyed Beauty—Slim, caring professional seeks warm, humorous man, 37-50, for loving relationship. 5143 ☒☎

Handsome, Successful, Sensitive Guy—Who is financially and emotionally secure, seeks pretty, kind, intelligent lady, 35-45, with a good heart, who is emotionally available - for love, romance and great adventures together. Photo/note. Prefer NYC/north Jersey. 5150 ☒

Active, Single White Male—34, 5'7", 165 lbs, tradesman; sincere, easygoing, down-to-earth, fit, health conscious - likes outdoors, white-water kayaking, snowboarding, skiing, yoga, blues, jazz; plays classical guitar; '98 marathoner. Seeks affectionate single female, 28 plus, with similar interests, for healthy long-term relationship and best friend for life. Light drinkers only. Exchange photos. 5128☒☎

Beautiful Swimsuit Model—28, slim, sexy Wasp, long wavy brown hair, hazel eyes, 5'7", well-educated, successful and elegant. Seeks romantic, single white male, tall (5'10" plus), handsome, sophisticated, ambitious, world traveler, European or American (CEO/banker), 27-40. Note/photo. 5137 ☒

Very Cool Life Seeking To Share—Exciting career, city home, farmhouse retreat. Smart, sexy journalist, widowed young, adventurous, seeks divorced or widowed man, 46-56, literate, warm and wanting a shot at a lasting relationship. 5119☒☎

Pretty Photographer—Seeks kind, down-to-earth, accomplished Jewish man, 38-45, for friendship and marriage. I'm fit, happy, gregarious, smart. Enjoy tennis, scuba, the Times, dogs and NYC. 5145 ☒☎

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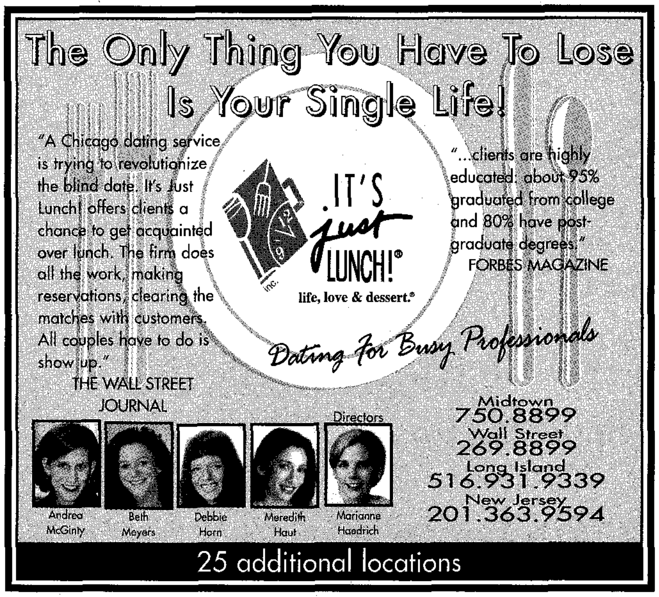
Elegant, Intelligent—Model-like beauty seeks tall, educated man of style and substance, age 48-60. Photo/note. 5136 ☒

Retired Businessman—57, seeks very pretty, single white female, NYC resident, for cocktails, dining, theater, etc. 5034 ☒☎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Sophisticated, Sultry, Athletic—Very attractive Jewish female, 5'6", young 40s, with varied interests including ski, tennis, jazz, wine, seeks tall, 40-55, fit, marriage-minded soul mate with similar interests. Note/photo/phone. 5036 ✉ ☎

Warm, Witty, Accomplished Man—Handsomely 52, seeks sweet yet passionate, cultured lady, possibly European, 35-45. POB 1791, NY, NY 10113

So Long Summer, Hello Handsome—45-55... You are sensational, secure, successful, smart and looking for a very *pretty, witty, warm, Wasp, Ivy, fashion-industry star.* Objective: a very special September song! 5081 ✉ ☎

Let's Make A Home—I am a pretty, sexy, fun-loving, divorced, 39-year-old, successful businesswoman who is looking for a husband who has traditional family values. Note/phone please. 5066 ✉ ☎

Have Dog, Need The Wife And Kids—Slightly older Jewish man seeks slightly younger Jewish woman to complete family portrait. Have standard prerequisites: smart, funny, attractive, successful, interesting, interested, trim (what else would I say?). What would you say? Put it in a letter and send it to: 5174 ✉

Happy Together—Single Jewish professional male, 38, 5'6", 150 lbs, seeks similar female, 25-40, for long-term relationship. Your biggest asset should be honesty and a good heart. 5087 ✉

Single Jewish Female—Striking, intelligent, artistic, late 40s, relocating, - seeks quality male. POB 620746, Newton, MA 02462

Black-Tie To Jeans—Handsome, athletic professional, 38, 6', 195 lbs, nonsmoker, Jewish, *desires woman of similar qualities* and substance, who can wear both. Note/photo, please. 5152 ✉

Handsome, Tall (6'5")—Trim, 195 lbs, successful professional with athletic, musical and dancing interests, seeking pretty, slim, caring woman, 30-40, for a long-term relationship. Photo a must. 5045 ✉ ☎

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It's Never Too Late!—Divorced Jewish male, 45, fit, professional, seeks sincere, slim, sensual, sensitive, secure lady. 5049✉

Pretty With Pizazz—Attractive, fit, petite Jewish woman, 33. Enjoys movies, theater and other adventures. Seeks handsome, dynamic male, 33-43. Note/photo, please. 5144 ✉

Divorced Male—Attractive, successful attorney, 47, seeks warmth, romance and companionship with female, 35-45. Enjoys laughter, travel and life's simple pleasures. 5085 ✉ ☎

Handsome Entrepreneur—39, very fit, with sense of humor, Christian man - seeks a slim, attractive woman who can appreciate a loving, caring relationship. Photo, please. Blonds a plus. 5165 ✉ ☎

Shapely Brunette, NYC—Refined, well-educated professional woman, 5'5" (Marcia Clark-type), nonsmoker, Jewish (nonreligious), seeks principled, well-educated, commitment-minded, widowed/divorced professional male, nonsmoker, 48-54. Photo appreciated. 5097 ✉

Fabulous Legs, Infectious Laugh—Dazzling smile, sparkling personality. Beautiful, slender, single Jewish female, 5'6", 120, with these traits as well as a sweet disposition, an optimistic outlook and a passion for living. Desires a happy, kind, witty, lean Jewish mensch, 40-52, with an uncanny ability to laugh at himself, a dynamic personality, an adventurous streak, *altruistic tendencies* and a good heart. Nonsmoker preferred. 5157 ✉ ☎

Fat-Free White Chocolate Bar—Seeking single white male candy lover. To open wrapper of 35-year-old, cute, fit, smart biracial female, you must be 40-55, tall (6' plus), thin (under 190 lbs), athletic, smart, funny, and willing to eat your vegetables before dessert. Photo/phone/note. 5102 ✉

Studly Intellectual—Very attractive white male, 34, 6', 180, easygoing; enjoys gym, outdoors, travel, history, film, varied music, NY Rangers, Simpsons. Seeks similar female, 24-36. Photo, please. 5133 ✉

Wanted:—Outgoing, decisive, single Jewish female with a great smile. Available: 5'9", 36-year-old, self-employed professional, single Jewish male who is tired of being single. Note/photo. 5039 ✉

Stunning 37-Year-Old Female—CEO-level executive at major corporation, 5'4", 110 lbs, with an alluring contoured figure (courtesy of Mother Nature, with help from my personal trainer). Seeks bright, attractive professional - thoughtful and caring fellow for fun, passion, intimacy and whatever fate allows. Photo please; will happily reciprocate. 5109 ✉

Ralph Lauren Model—Type woman, 5'10", dark blond, seeks educated man with horses. Note, please. 5176 ✉

Want To Be A Global Traveler?—Be *pampered* in 5-star hotels and resorts, have your own French chef at home, enjoy the companionship of a successful investor? Someone very well-off, good-looking, reliable, warm, with lots of time to enjoy the best in entertainment, nature, golf, etc.? If you are a young (18 plus), beautiful woman, appreciate good taste and have a lovely personality, eager to make things work in a relationship - I would like to give you the home, the attention and the lifestyle you deserve. It's you? *It's someone you know? Call:* 5139 ✉ ☎

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Young At Heart—Successful entrepreneur - woman in her 50s seeks accomplished companion for true love and happiness. 5104 ✉

Single Male, 43—Sensitive, intelligent, emotionally mature, great sense of humor - seeking a woman with similar qualities. 5118 ✉

Fabulous At 50—Pretty, slim, secure professional seeks worldly, special man for friendship, fun and romance. 5058 ✉ ☎

Beautiful Strawberry Blond—5'5", 125 lbs, Jewish, accomplished, sophisticated, classy, elegant, sensual, leggy, alluring, *unencumbered, in-shape, tennis* lover; centered, wide range of interests. Seeking male counterpart, 48-62, 5'7" to 6'3", handsome, witty, charming, successful. Note/photo/phone. 5129✉☎

Bahamian Royal Family—Pretty, 41, lady of color, St. Andrews Island heir, seeks tall, slim, secure gent. 5110 ✉

Everything But You—Very handsome, intelligent, outgoing, fit, LI, single Jewish male professional, 41 - enjoys everything from romantic dinners and Broadway to a casual night at the movies, set of tennis/golf, Sunday brunch...and just sharing fun times together. Seeks pretty, slim, caring, single Jewish female, 30-38, nonsmoker... now and forever. Note/photo. 5171 ✉

Unique, Down-To-Earth Gal—38, seeks spiritual, playful guy with wild mind and tender heart, for love, madness and more. Please reply if you are intelligent but quirky, gentle but strong, 35-45, and *looking for an intense connection.* 5042 ✉

Wanted: Snowbird!—You: youthful, fit, quality male, Jewish, 55 plus. Me: selective, lovable, pretty, "almost perfect" pixie. Free-spirited with traditional values! 5170 ✉

Fall Into My Arms—Pretty, slim professional, 43, seeking nonsmoking, nice guy with the right stuff. Photo. 5094✉☎

Blond, Blue-Eyed Harvard Graduate—29, seeks kind and brilliant man - a young Richard Feynman/Glen Gould type who is intellectually uninhibited, socially independent and spiritually intrigued, a true thinker with laughter in his heart - not likely to be encountered randomly, even by a girl with a lucky star. Perhaps this is you; perhaps you know this person. I enjoy lots of solitude and recently finished my first novel. Note/photo a must. 5107 ✉

Young, Retired Professional—Financially secure, tall, low-key, seeks Jersey lady, tall to very tall, strong, robust shape. 5054✉☎

Lost The Sunshine Of Your Life?—So have I. Had it all? Perhaps we can have it again. If you are an attractive, vibrant, well-groomed gentleman, 60-70, ready for a new life, this special lady awaits your reply. 5076 ✉

Exceptional Female Artist—Attractive, slim, successful, evolved. Seeks successful, attractive, healthy man, 46-56. Photo. 5149 ✉

I Love Sushi!—And I am looking for a pretty Japanese lady to join me. I am a tall, successful, very romantic Jewish guy, early 40s. Let's enjoy the fall season together. Note and photo, please. 5092 ✉ ☎

Escaping City Girl Sought—By ex-New Yorker, 40, MD, love to visit, can't live in NYC. Photo/phone. A meeting? 5168 ✉☎

Girlfriend Wanted—Inquire within. Romantically challenged man from NJ seeks relationship of equals, 40s-50s. Loves opera, theater, country roads, old movies, sports, eating, walking, talking, sipping, touching, feeling, connecting. Fit, smart, soft, wise, handsome. Hey, you never know! Photo, please. 5075 ✉

Pretty Blond—Divorced professional, 50, sweet, slender - loves music, movies, opera, cooking, cuddling, Paris/Positano. Seeks loving man, nonsmoker, 50-62, to share all. Photo, please. 5175 ✉

Successful, Very Good-Looking—In-shape Catholic male, 42, 173 lbs, 5'11", blue eyes, dark hair, strong, secure, sensitive, playful, good-humored and responsible. Seeks attractive, fit, sexy, well-educated, classy lady, 30-40, for fun friendship/relationship, romance... possible long-term relationship, marriage, family. Letter/phone/photo a must; will reciprocate. 5060 ✉

Come Fly With Me—Pretty, brown-haired, hazel-eyed, vivacious, sophisticated, petite, slender woman who is also a great cook and golfer, seeks a late-40s plus, cultured Jewish man who likes art museums, theater, romance and golf. You are attractive, trim, nonsmoking, successful, generous, humorous, and welcome commitment. Imagine New Year's in Nevis... Photo helps. 5124 ✉

Looking For Something More—Easy-going, funny, very fit and handsome Manhattan male, 36, seeks bright, warm, playful Jewish woman for laughter, friendship, true connection. Favorite pastimes and places include all kinds of movies and theater (a real passion), Central Park, bookstores, outdoor cafes, piano bars. Photo, please. 5132 ✉

Jewish Doctor—Mid 40s, with heart of gold, seeks sensitive soul mate for lasting relationship. Interest in theater, opera and long walks in Central Park a plus. Please include photo with short letter. 5068 ✉

South American Stunner—Ardent art/sports lover, 33, seeks GQ-type white Christian, 32-40, to marry. Photo. 5138 ✉

Pretty, Warm, Vivacious—Jewish professional (with musical background), mid 30s, from NYC and the country, with many interests (especially the arts and nature), seeks relationship leading to marriage and family. Photo. 5064 ✉ ☎

Successful NY Attorney—68, communicative, warm, athletic; enjoys concerts, lectures, movies, nature, etc. Looking for a special woman for long-term relationship, mid-late 50s, approximately 5'5", slim, very attractive, who, like me, is intelligent, humorous, honest, bright, accomplished, well-educated. Very recent, clear photo and note, please. 5029 ✉

If You Don't Take A Chance...—You don't stand a chance. Brainy, sincere, elegant, very attractive (40, 5'7"), very athletic (avid skier, tennis player, runner), well-traveled, cultured Jewish professional seeks very intelligent, optimistic, tactful, cosmopolitan, successful gentleman. Honesty, sincerity, kindness and sense of humor are important. 5091 ✉

37, Jewish, Fit OD—Looking for his bride-to-be. Very pretty, thin and smart; we'll spend the years and never part. What you like, I'll like it too...as long as it is done with you. Note/photo. 5142✉

Good Listener—40, professional, fit, single dad - enjoys outdoors, travel, art, film. Seeks warm, witty, smart and honest, nonsmoking, successful female, 25-35, with a flair for adventure. 5044 ✉

If A Doo-Wop Ballad—And a cold beer make you feel too young and sexy...then come to mama. Ex-Playboy bunny seeks hunky playmate just for fun. 5072 ✉

Extremely Successful—Highly educated and refined, single investment banker, 42, considered very handsome, fun and funny, seeks extremely beautiful, petite (5'6" and under), slender, refined and elegant woman, 25-38, for romance. 5095 ✉

Prima Filipina—Gifted, erudite, fit, fun, 37, size-4 beauty, seeks tall, prosperous, caring white Chrisian, 35-50, to marry and pamper forever. Note/photo. 5059 ✉

Retired Professor—60, affluent, fit, tall, slim, Irish, liberal Catholic - owns Brooklyn beach house but no car, reads a lot. Seeks retired lady. 5172 ✉

Tall—6'3", 178, divorced, Jewish. Likes running, hiking, cooking, reading, traveling. Seeks woman, 45-50, 5'6" plus, athletic, who isn't afraid to work with me on a real relationship. No smoking. Note and photo. 5158 ✉

Help Me Find You!—I've looked for you everywhere. Me: natural beauty, athletic, slender, affectionate, giving, PhD. You: Jewish, 35-45ish, sense of humor, self-aware, communicative, loving - to start relationship/family. 5083✉☎

NY To Wayne, NJ—Pretty lady, 50ish, blond, in entertainment, seeks slim, equally affluent gentleman. Photo. 5167 ✉ ☎

Warm, Attractive, Intelligent—Jewish woman, great sense of humor, enjoys the arts and outdoors. Seeks marriage-minded partner (35-50) to share life, love and a commitment to truth and personal growth. Note/phone/photo appreciated. 5053 ✉

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Cute JD—Hugh Grant/Kennedy look-alike (with morals), tall, fit, romantic, 46. Seeks Asian or white professional who is glamorous, bright, happy, slim, classy yet sexy, 32-46. Moms okay. 5151 ✉ ☎

Looking For More Than Success—If you would be attracted to my high income, then please do not respond. However, if you want a really attractive, well-educated, down-to-earth, adventurous Jewish male, 35, for friendship and passion, and you are truly very attractive, slim, sexy, smart and adventurous, then let's talk! Carry-on baggage only! Phone/photo a must. 5120✉

Gay White Female—34, feminine, slim, attractive, successful entrepreneur with a sense of style. Enjoys life's simple pleasures: weekends in the country, good friends and my Shepherd puppy. Seeking a grounded, passionate, loving woman with a zest for life. Photo/phone. 5070✉☎

Gay White Female—44, feminine, cute and sincere, seeks a life partner who is warm, caring, fun and romantic and enjoys the finer things in life. What are you doing the rest of your life? Note/photo. 5147 ✉

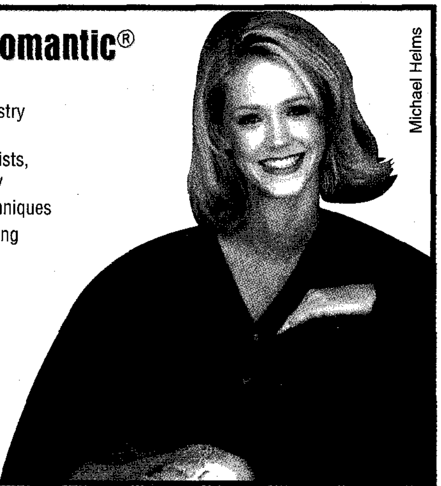
Attractive Woman, 50s—Partial to Irishmen, seeks a unique man: earthy and intellectual, with good values, a sense of humor, diverse interests and a love of the arts. 5043 ✉

Let Me Entertain You—Exotic, witty, fun, buxom beauty, dream cook, songbird, 40, seeks tall, upscale white Christian, 40-47, to entertain forever. Photo. 5114 ✉

Soul To Soul—You have a deeply compassionate heart, an awakened mind, an old soul, a spirit of joy. You love long walks in the wilderness, dinners by candlelight, movies, arts, music, travel. You're a very attractive, tall, lean, early-40s, creative lady. Spiritually, emotionally and financially grounded. Photo a must. 5065✉

Beautiful Japanese Woman—34, fit, successful and stylish. Enjoys dining out, cooking with friends and laughing. Seeks a smart, successful man. 5156 ✉ ☎

Great Catch—Very attractive, 31, 5'5", slim, fit, fun, affectionate, Jewish, Ivy JD; seeks her match in Jewish male, 30s, handsome, intelligent, upbeat, with warm heart, sense of humor, successful career, sincere charm. Note/photo, please. 5131✉



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Dr. Dorfman has practiced in N.Y.C. for thirteen years. He is a Penn honors grad who has edited many dental articles and is a member of Mensa and the American Dental Association.

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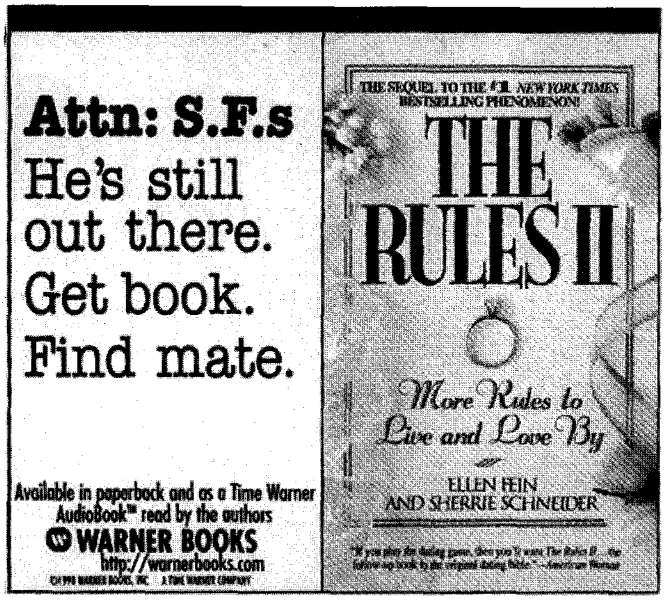
Strictly Personals


Attn: S.F.s
He's still
out there.
Get book.
Find mate.

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THE SEQUEL TO THE #1 NEW YORK TIMES BESTSELLING PHENOMENON!
THE RULES II
More Rules to Live and Love By
ELLEN FEIN AND SHERRIE SCHNEIDER

Free Spirit Longs To Be Raptured—But not captured! Enchanting blue eyes, Ivory Snow beauty, delicate lady with *adventurous character, high-energy sprite,* warmhearted, perceptive, hypersensitive, playful, eccentric, 44, divorced. Publishing, financially secure. Seeks successful, complex, strong-willed/high-spirited, super-intelligent man with an edge, for monogamous, committed relationship. Nonsmoker, 40-56. Letter will intrigue me, or leave a message. 5015 ✉ ☎

Sensuous, Sincere, Sophisticated—Very attractive former model with MA degree - 5'7", slender blue-eyed blond (and bright, too) with good sense of humor, witty and warm, successful Jewish career woman, with eclectic interests, late 50s - seeks professional gentleman of quality for friendship and more. 5051 ✉ ☎

Passionate And Pretty—I'm a successful Jewish woman, 35, with a great smile and green eyes. I love to have fun, including *skiing, running, wine tastings and painting.* Would love to meet a handsome, athletic Jewish man who enjoys life, is funny and successful. Photo and note would be great. 5162 ✉ ☎

Looking For A Partnership—Now that I'm 50...with a sweet, introspective, gentle, intelligent, fun-loving, easygoing guy. *Attractive, compassionate,* intelligent, energetic, evolving Jewish woman available. 5050 ✉ ☎

Beautiful Blond Model—Jewish, classy, with MBA, *seeks handsome, fit, Jewish,* successful MD/DDS/JD, 38-43 years old, who is emotionally secure, financially established and marriage-minded. Note/photo, please. 5160 ✉

Strictly Personals Presents
PARTY
The Season Opener
at Madison Square Garden
Come join us for a fabulous evening at the Terrace
in the one and only Garden on
Thursday, SEPT 17th at 6pm
Tickets: $25 in advance/$30 at the door
The evening will include a great buffet,
dancing, lively conversation and the
Yankee Game on large screen TVs
Send check by Sept 13th to
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SPECIAL 25% OFF PERSONALS COUPON TO ALL WHO ATTEND!
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The World's Most Famous Arena
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New York

Handsome, Sophisticated Man—Of gentility *cut with wit,* seeks unique woman, 28-38 (European, dancer, musician, scientist, artistic a plus). Photo. 5040 ✉ ☎

Now That I've Graduated—(Ivy League, magna cum) and had my first anniversary as a corporate attorney, I am ready to look for my man. I just turned 26, blond, blue-eyed, tall, slim, strikingly attractive, sporty (*tennis, golf, ski, skydiving, you name it*), love to dance, healthy. Excellent family background, world-traveled, trilingual, well-connected internationally, entrepreneurial, responding to challenges, exquisite taste, excel in organizing, creative, Mensa brain but down-to-earth - love children, animals and treasure family. My man: 27-38, tall, handsome, healthy, reliable, successful, imaginative, fascinating and, most of all, fun to be with. Please entice my answer with an attractive note and your photo. 5108 ✉

Dichotomous Diogenes—Christian man, 49, tall, fit, nonsmoker, professionally successful yet personally unfulfilled, seeking like single female, 35-45, articulate, enthusiastic, tolerant, with great smile and varied interests, to aid in quest while sharing city and country pleasures. Note/photo for reply. 5074 ✉

Honestly Beautiful—Beautifully honest, bright, energetic, warm, unpretentious, 40-year-old professional woman seeks man with integrity, maturity, sense of humor and zest for life - to be my loving and beloved partner. 5117 ✉ ☎

Formerly In The Arts—Now an entrepreneurial woman blessed with smarts, a pretty look and an abundance of affection. A 60s-plus gentleman who thrives on warmth and stimulating conversation, who now seeks happiness above all, would be delightful. Note/photo optional. 5017 ✉

Doctor—Warm and down-to-earth, 5'10", 160 lbs, former model. Loves to party and travel but not into singles scene. Seeking expressive, incurable romantic. Prefer very slim and petite (under 105 lbs), around 30, to share my life. POB 1972, Fort Lee, NJ 07024. All responses phoned.

True Lady—With angelic and virginal beauty, dark brown hair and eyes, wicked sense of humor, devilish spirit yet serious-minded, 38, 5', petite, 108 lbs, generous, hypersensitive and great heart, no emotional baggage, well-read, publishing executive. Movies, music, cultural *activities...* Seeks Jewish, down-to-earth, conservative man with astonishing values and a zest for love, life...and plans for marriage and children. Nonsmoker, from 35 to 48. Letter, photo and phone number or voicemail. 5016 ✉ ☎

Frasier Fans—Jewish female, 28, with hip-length hair, big blue eyes and passions *for fine things and new experiences,* seeks a man tantamount to Niles. 5141 ✉ ☎

Fun-Loving Asian-American—Very pretty, 34, athletic (equestrian, skier), designer, spontaneous. Loves to laugh and just have a great time. Seeks that "extra-special", handsome, fun-loving, athletic guy with funny sense of humor and easygoing attitude. Photo. 5101 ✉

Let's Cut To The Chase—Me: 39 years old, single, white, Jewish professional male. Loves to ski. You: female, 30-49ish, also loves to ski. No kids. Religion open. Full lips a plus! E-mail: SkiRomance@aol.com or 4888 ✉ ☎

NYMessage

Seeking The "European Born-Widow"—Mid 60s, whose personal ad was in June 1 issue (Box 3754). Sorry I'm late, but I may be your sincere gentleman, 65 plus, for walking, theater, opera and more. Hope you are still around. If this shoe fits anyone else, please wear it. 5012 ✉

Wanted: Partner For Parenthood—Sincere, attractive, fit, financially secure older gentleman seeks bright, healthy, sincere woman, 30-40, interested in single motherhood, to have, keep and nurture a child with his assistance. Physical relations *optional. Arrangements negotiable.* Please include photo, age, relevant information. POB 3733, Grand Central, NY 10163

When I Placed My Ad In NYM—A year ago, I never imagined the friendship and love I would find with you. Our 1st date at Bello's was the start of a magical year!
I Love You DMS, XOXO Always, SEP

Activity Pals—Male, 61, seeks male/female enthusiasts to share outdoor and cultural interests. 5130 ✉

IF YOU RECALL
BANTERING ABOUT BORSCHT
At B'way Farms Market, 85th/B'way, early evening, approx 8/19, please contact me. *Objective: other refreshing topics.* 5153 ✉ ☎

Papa Bear—Tall, cute, tame, 49, seeks sweet mama bear: pretty, fit, 32-43, for a lifetime of blissful cave dwelling. Would rather ski in Colorado, bike in park, dine on sushi and go to movies than hibernate all winter. Note/photo, please! Or: jer2007@aol.com. 5071✉

Sexy Spanish Woman—50 years young, beautiful and compassionate, retired teacher - limited English. Spanish a plus (not necessary). Note/photo please. 5078✉

Discerning Lady—Asian professional with varied interests and hobbies seeks same in educated Caucasian gentleman, 37-47, nonsmoker, emotionally/financially secure - to share sports, leisure time, weekend getaways. For marriage, family(?)... Photo, please. 5079 ✉

Exquisite, Multifaceted Gem—Successful, sensuous female, 5'6". Vivacious, long-legged brunette. CPA/banker. Enjoys sailboat racing, scuba, cooking, travel, beginner golf. Seeks gentleman, late 40s-50s, witty, intelligent, successful, adventurous. Photo. 5100 ✉

Businessman, 59, Semi-Retired—Widower, 5'9", attractive, well-dressed, witty, East Sider, very musical, seeks pretty, worldly, chic and elegant yet unpretentious lady, 40-55, whose passions embrace music/arts. Photo/letter. 5069 ✉

Millennium—A Frank Black type, 49, seeks his Catherine. Race, nationality not important. This is who we are. 5061 ✉☎

Slim, Sexy Senior Sir—Seeks big, beautiful, brainy, broad-beamed blond or brunette for Bach, baseball, books, bagels, brunch. Photo please. 5106 ✉☎

European Elegance—Wit, warmth, brains, humor and a passion for the arts. 45-year-old female looking for kindhearted, *successful professional man, 45-55, to* share creative adventures, friendship and deep communication. 5105 ✉

New York Magazine

Strictly Personals

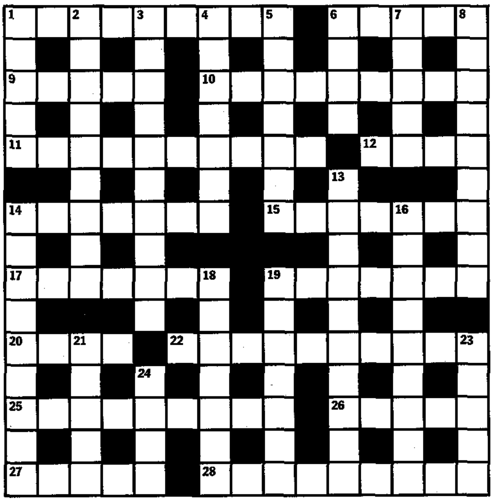
You've thought about it...
Your best friend met her husband from it...
All your friends think you should do it...
And so do you, but...
You can't imagine writing it...
And it will never work for you...
You're different...
Although the people who advertise seem so...
rofessional...
Educated...
Cultured...
Fun...
Well-Groomed...
Caring...
ensitive...
Interested and...
Interesting...
Just like you, right?!
So, maybe it's time to...
Listen to your friends...
And your heart...
And place a Strictly Personals ad in New York Magazine.

Phone 212•779•7500 *(Ask for our personal ad-writing tip sheet.)* **Fax 212•779•2449**

The 'Guardian' Crossword

ACROSS

1 Town's almost put claim in for redevelopment. (9)
6 Live and work packaging black music. (5)
9 Turn north with hesitation? I'm lost! (5)
10 Congenial Italian is backing representative at one firm. (9)
11,22 It could pay to look after one's circulation. (10,10)
12 Fellow needs attention, giving cause for concern. (4)
14 Have to retrain nag—a wild one? (7)
15 Test method of delivery usually employed? (7)
17 Ray has to smile after hearing a child. (7)
19 Introduction of Spanish article passed over by puritan. (7)
20 Beam, taking in start of comedy that's risqué. (4)
22 See 11 across.
25 Finished with some lines, given different orders. (9)
26 I compete with second group of climbers. (5)
27 Quickly goes over writing, initially faint. (5)
28 This is terribly toxic—moan about classification? (9)



DOWN

1,14 Periodical is much revised—scope's given for psychedelic articles. (5,9)
2 Poor Spooner's caught by two nouns he's never heard of. (3-6)
3,24 Gain court order for replacing roofing material? (10,4)
4 Response to advertising a job—the sack? (7)
5 Pa crashes posh car in the river. (7)
6,13 Hit production for ageing hippies, perhaps? (4,10)
7 Green stuff covering coastal features, we're told. (5)
8,23 Creating a scene by putting on airs? (9,5)
13 See 6 down.
14 See 1 down.
16 Al expanded into recyclable packaging. (9)
18 Nothing in edition of Milton provided illumination. (7)
19 Endlessly show off neat contradiction. (7)
21 Belief held by sacred order. (5)
23 See 8 down.
24 See 3 down.

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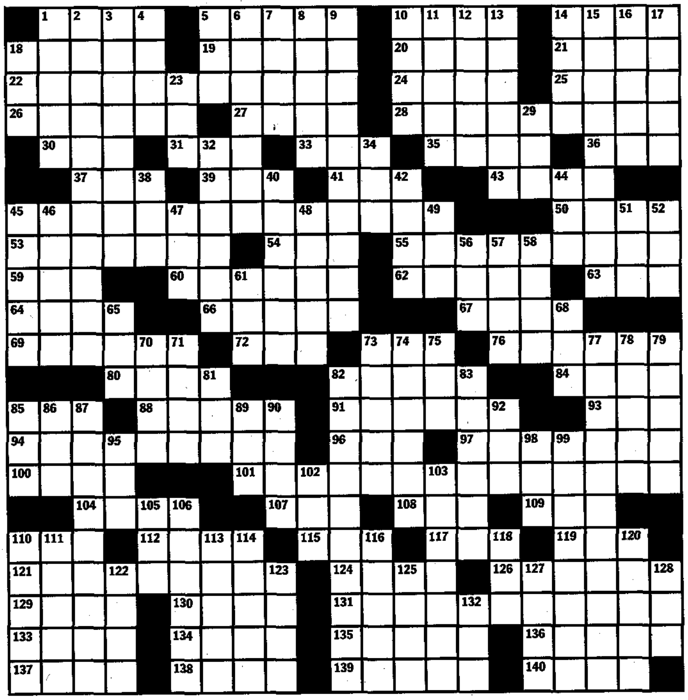
'Why They Got the Job II': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Confederate Johnnies
5 Hurl
10 Periodicals, informally
14 Beame and Burrows
18 Free-for-all
19 Cesare of the Met
20 Woody Guthrie's son
21 Extensive
22 She was winsome
24 Lop the crop
25 Approximately
26 Pertaining to a pelvic bone
27 Folk knowledge
28 He was constructive
30 To the —— degree
31 Cease to exist
33 Took in calories
35 Soothsayer
36 Devonshire river
37 British rule in India
39 Arrest, slangily
41 After the fashion of
43 Stronger than "darn!"
45 He was forgiving
50 Eden exile
53 Use a chaise
54 Big name in Dadaism
55 They were accommodating
59 A vowel request to Vanna
60 Put fodder in a storage structure
62 Neighbor of Minneapolis
63 Arrange fraudulently
64 Unaccounted-for G.I.'s
66 Higher than a baritone
67 Partner of circumstance
69 He was alert
72 Novelist Rand
73 Cloak-and-dagger figure
76 He was deserving
80 Sulky look
82 Piggish nose
84 Weird-sounding lake
85 What to give it
88 Chilean pianist Claudio
91 Oscar film of 1948
93 Lemon quaff
94 They were newsworthy
96 E.T.'s transport
97 Wither
100 Rebuke to Brutus
101 They were predictable
104 "—— free country"
107 Grabbed a chair
108 Enzyme suffix
109 Between fa and la
110 Video-game "man"
112 Opposed
115 "Rings on —— fingers . . ."
117 One of the Turners
119 Movers' truck
121 He was methodical
124 Rampant (with)
126 Certain Swiss watches
129 —— impasse
130 Angel's aura
131 They were bouncy
133 "The Swedish Nightingale"
134 The "E" in Q.E.D.
135 Serviceable
136 Nine-person combo
137 Fail to make contact
138 Fictional "Auntie"
139 Gawking onlooker
140 Bonkers

DOWN

1 19th-C. actress Ada
2 He was well-connected
3 Rathskeller
4 Immunity fluids
5 Double this for an African fly
6 Florida racing venue
7 Change the decor
8 Classical musical
9 He was receptive
10 Painter Chagall
11 Sectors
12 Shine too brightly
13 Absorbed, with "up"
14 View from Stratford
15 He was spirited
16 Elizabethan earl
17 Mart
18 Toastmasters, for short
23 Atty.'s degree
29 Period in history
32 Concentrating
34 Yalie
38 ——-alai
40 Eligible for Mensa
42 Wimbledon great
44 —— tai, rum drink
45 Baby buggies
46 Sonja of the ice
47 Opposite of SSW
48 Drip-dry fabric
49 Bushy clump
51 Onassis, to friends
52 Flavor enhancer: abbr.
56 Bellhop's bonus
57 Sufficient, old style
58 Holy Tibetan
61 Neptune's domain
65 Motor-oil additive
68 Slapstick missile
70 Lion's greeting
71 Mongolian's tent
73 Foul-up
74 Suburb of Los Angeles
75 Deborah's "King and I" co-star
77 He was jaunty
78 Duck down
79 Projectionists' items
81 Before quattro
82 He was snappy
83 Exam-taker
85 Plural of is
86 Acquire
87 They were spectacular
89 Sandy's bark
90 Mil. hospitality clubs
92 Word with Bronx
95 Umpire's verdict
98 Contemporary of G.B.S.
99 "—— Truly" (wedding song)
102 Shout from 22-Across
103 "Golden Girl" Getty
105 Before Juan or Diego
106 National hymn
110 "The Lord is My Shepherd," for one
111 Middle of a drama trilogy
113 Jeweled headpiece
114 Moslem's faith
116 Gaucho's lasso
118 U.S. bill: abbr.
120 Nostrils
122 Puts a stop to
123 Kind of bag
125 Do a somersault
127 "The Magic Mountain" author
128 Mach 2 plane
132 —— diem



Solutions to last week's puzzles appear on page 218.